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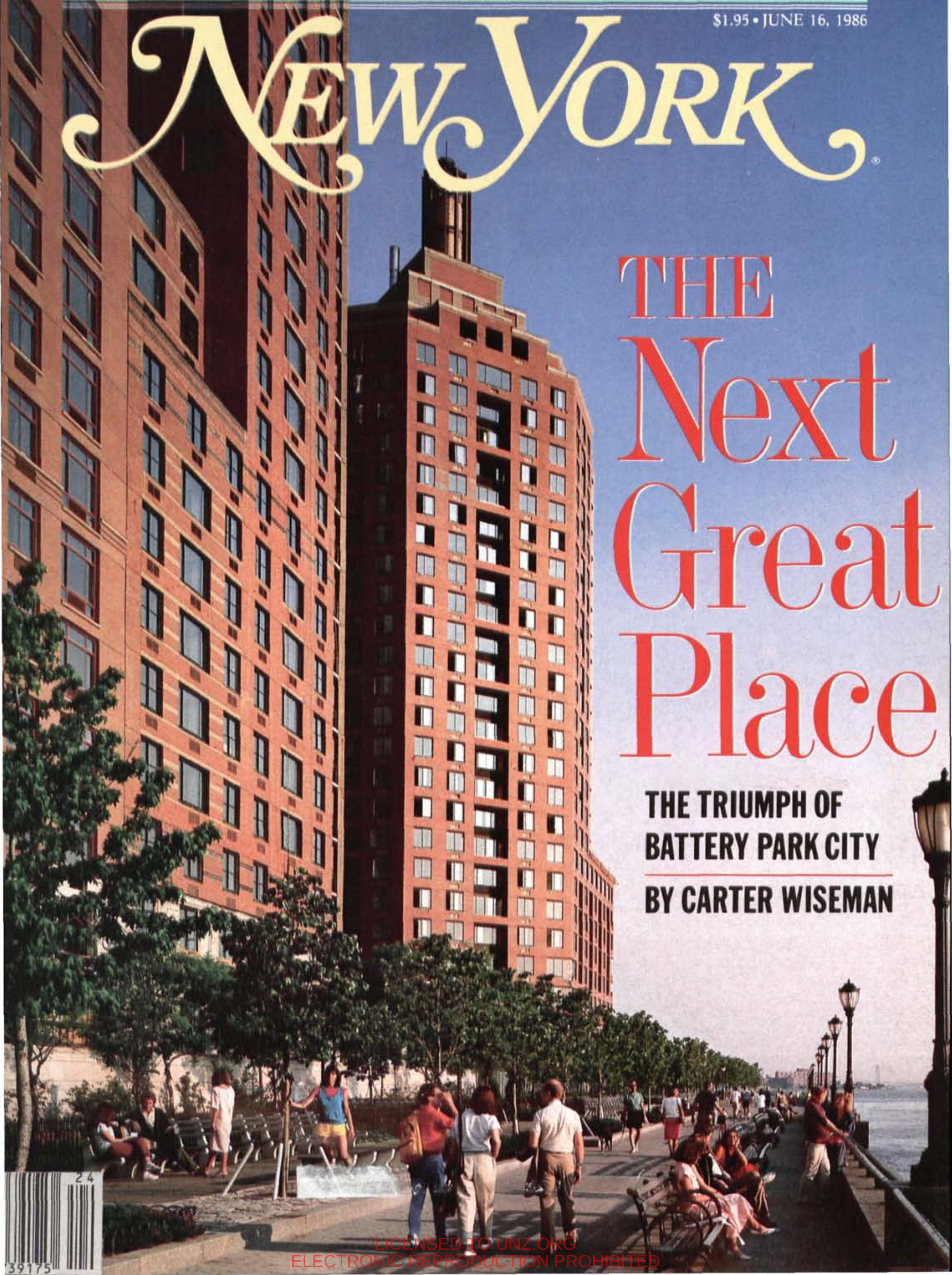

THE Next Great Place

THE TRIUMPH OF BATTERY PARK CITY

BY CARTER WISEMAN

24

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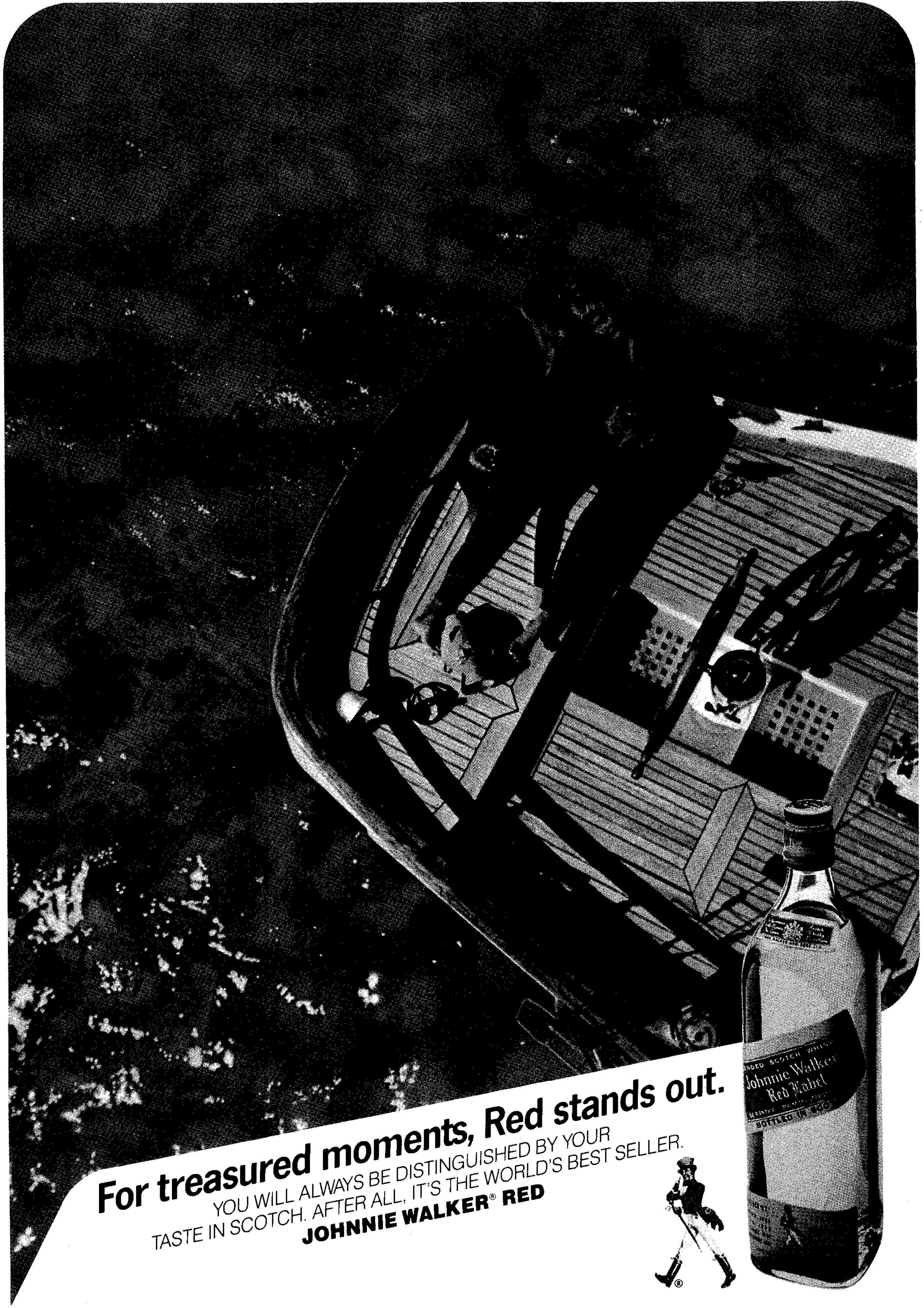

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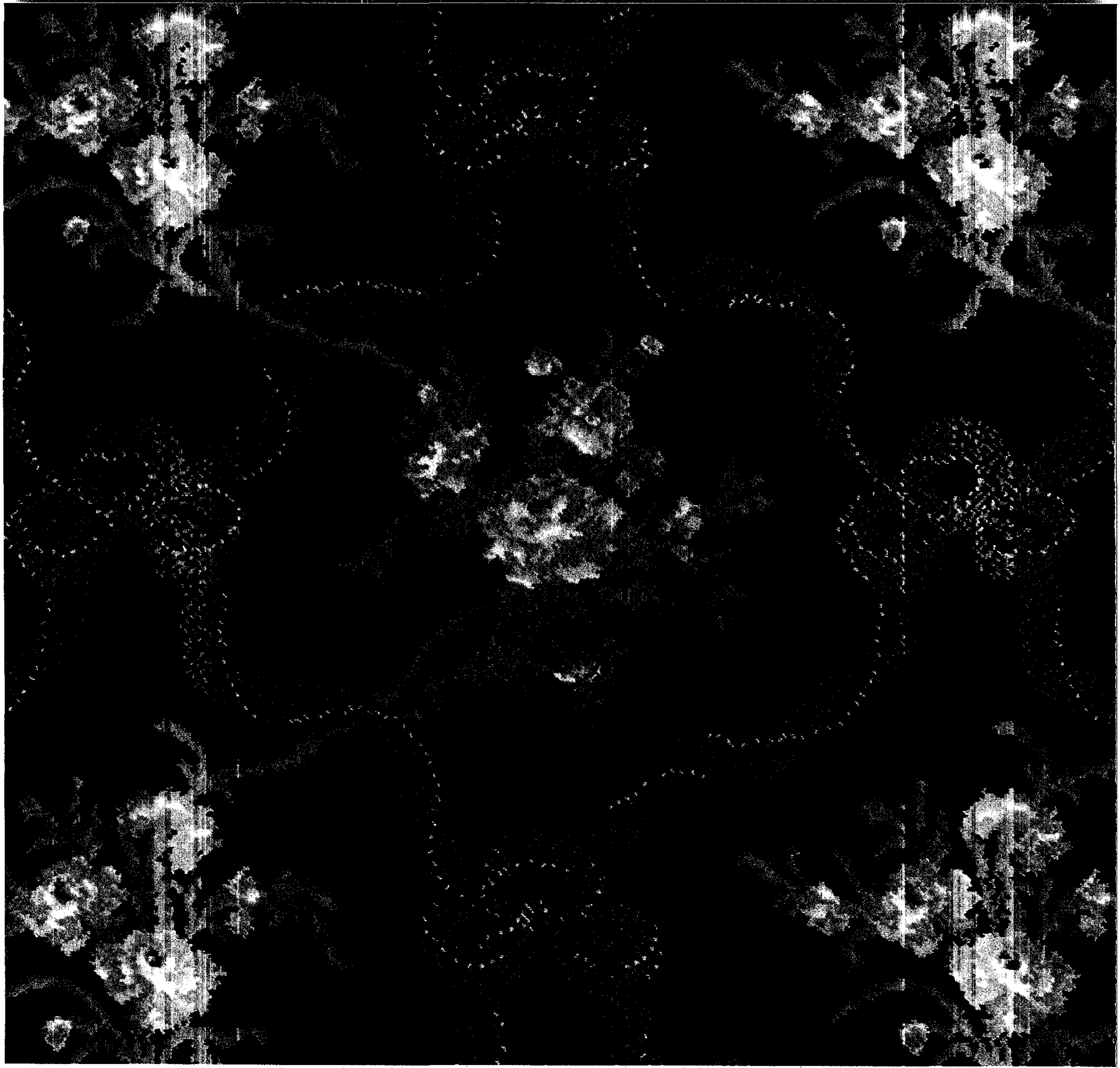

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BY CARTER WISEMAN

In 1968, the Battery Park City Authority was formed to find a use for the landfill area just west of the World Trade Center. Now, after innumerable delays and last rites, the development's commercial core, the World Financial Center, is nearing completion. The area's ten new residential buildings, designed according to rigorous guidelines, will soon make Battery Park City one of New York's choicest neighborhoods; the community is already proof that smart urban design can work—aesthetically, socially, and financially.

42 Born to Shop

BY ELLEN HOPKINS

What can you say about people who have 280 pairs of shoes or a fifties gabardine jacket with leopard-skin trim or fifteen sets of dishes, twenty room-size rugs, eight dining-room sideboards, and 2,000 salt and pepper shakers? Only that they were born to shop. "People my age," says one such 35-year-old, "have houses, investments in their future. But that's not important to me the way shopping is. If I have to do without a home, that's okay."

48 Gael Takes It Off

BY GAEL GREENE

Greene, a spa veteran, having tried *cuisine minceur* at Eugénie-les-Bains, coddling at the Golden Door, starving at the Institut Cambuzat, and pummeling at the Palm-Aire, recently sampled the pleasures of the Canyon Ranch spa in Tucson, Arizona—speed-walks, pelvic tilts, dance routines, and vegetarian chili—and lost six rather expensive pounds.

52 The White Menace

BY DANIEL WISE

Between the 1890s and the late 1970s, asbestos was used in New York apartments to insulate pipes, protect walls and cabinets near stoves, create textured paints, soundproof walls and ceilings, and line dead spaces between suspended and structural ceilings. If there's asbestos in your apartment, there's no cause for concern—if it's in perfect condition. But if asbestos material is frayed or otherwise damaged, it may be a health hazard: The substance has been linked to cancers of the lung and gastrointestinal tract and to mesothelioma, a fatal malignancy of the chest or abdominal lining. Daniel Wise explains where to look for asbestos, how to tell if it's damaged, what removal you can do yourself, when to call in an expert, and how to find one.

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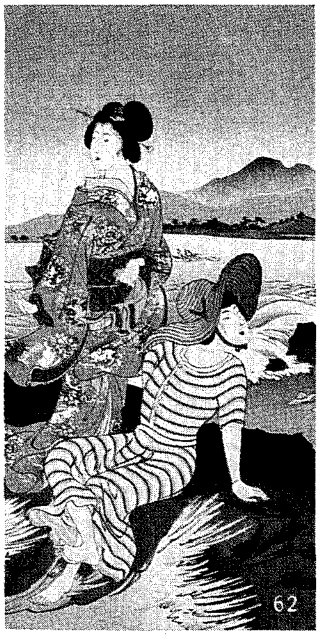

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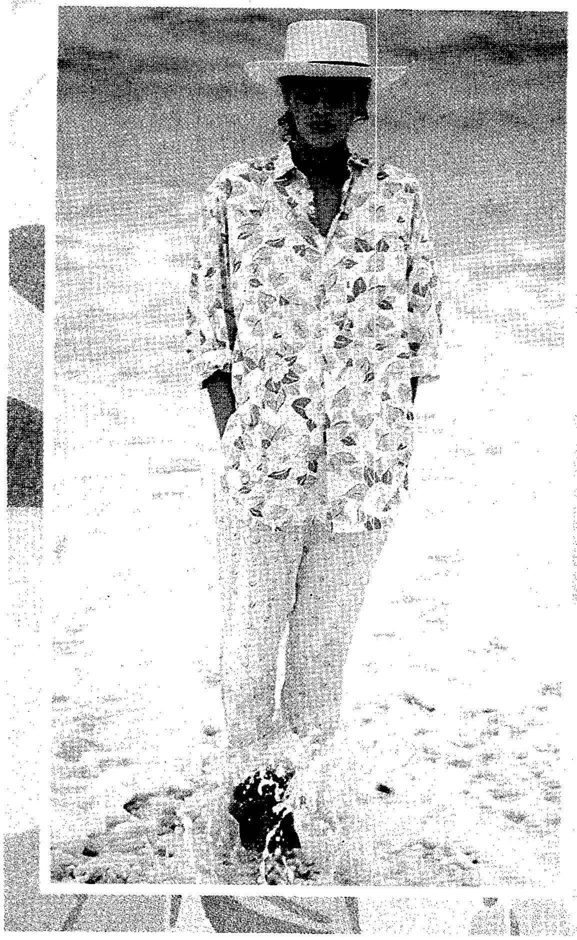

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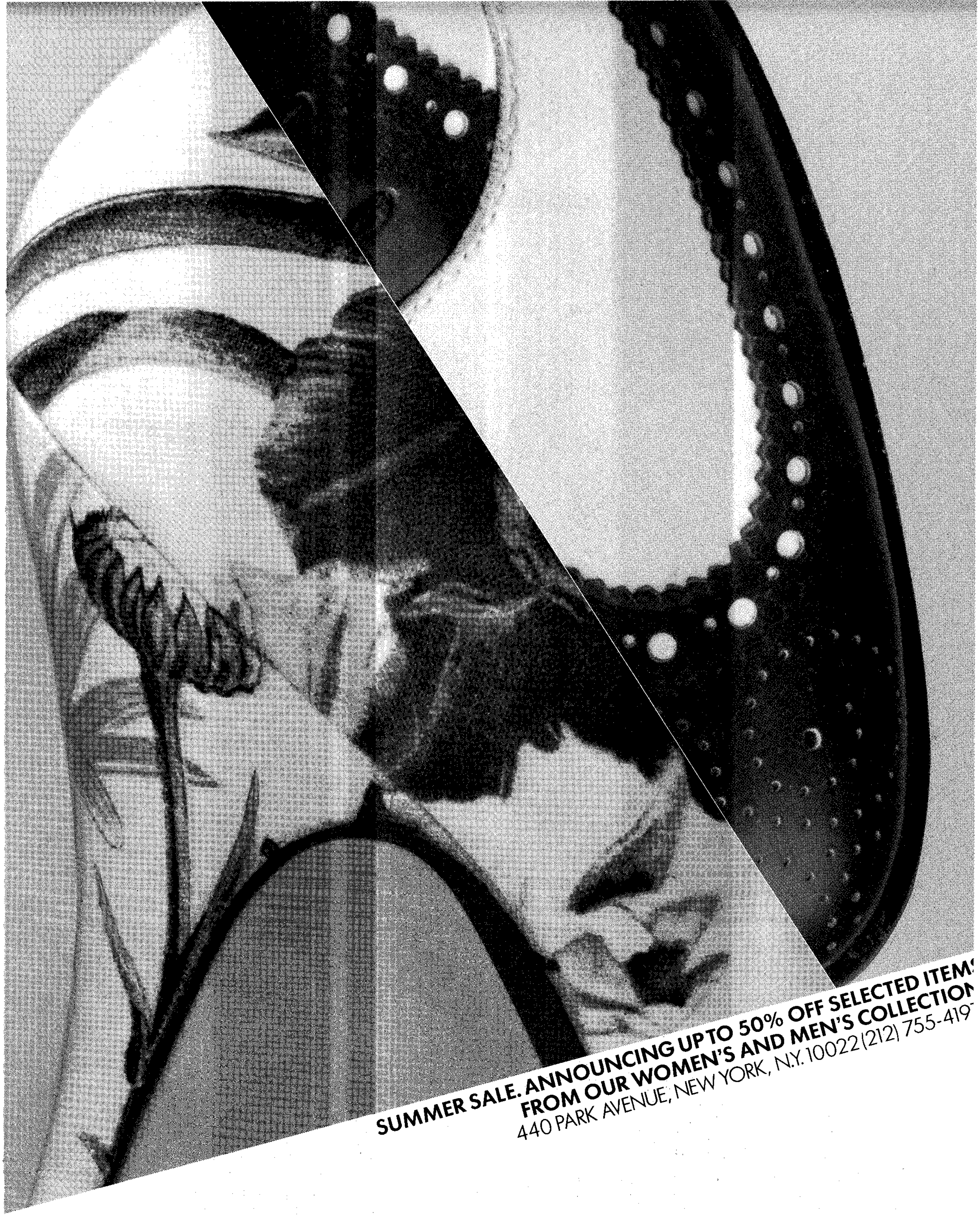

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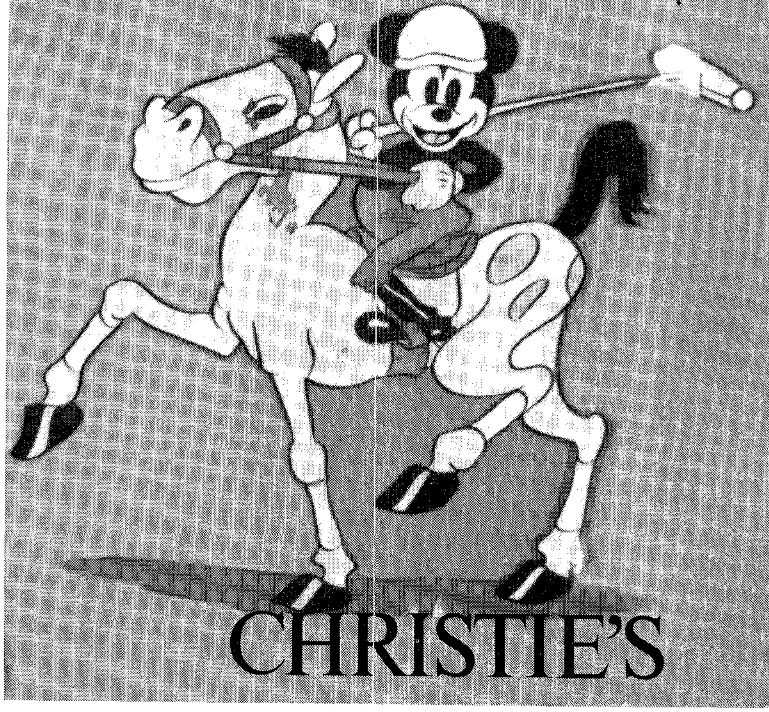

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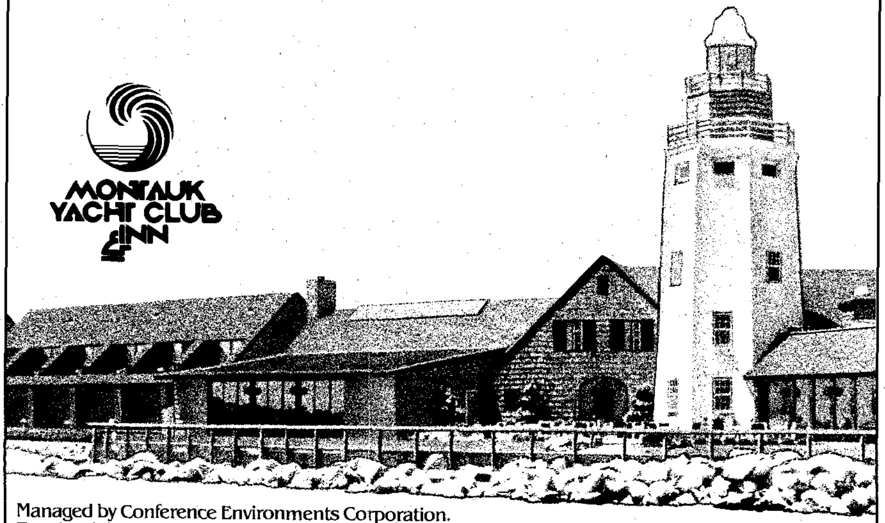

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LETTERS

The Blank Generation

"HARD-CORE KIDS" [BY PETER BLAUNER, May 26] helped prove my lifelong contention that it is impossible to raise children, which is why I never wanted to have any of my own.

Some people may disapprove of your using these kids on your cover, but truly, the article and cover say so much about our society—and its future. It's disturbing that there is so much anger pent up within our youth. We need to be aware and concerned.

Joanne Nydegger
Cherry Hill, N.J.

IN SUBURBIA, WE ARE OBNOXIOUS, REBELLIOUS freaks. People say that we are "scummy" or "sleazy" and that they don't understand why we try to be different. We don't really care what they think. They don't know us, they don't want to know us, we don't want to know them. Todd Zimmer, the few other punks in my school, and I have our music, New York City, and each other. That's all we need.

We're not all out to kill and destroy. Just to make some changes and relieve the pressures. We don't like what's going on. I think people should stop worrying so much about fashion and start worrying about whether or not we're going to be nuked. Which is more important?

Toxina (with help from Jerry Repulsive, Grinch Vicious, Amy Trash, and Anemia)
Livingston, N.J.

IT TAKES ALL TYPES TO MAKE A SCENE, but I'm disappointed you chose to exemplify hard core with two tame camp followers whose main contribution is putting in street time.

Hard core has been thriving in New York for years, and the true story is far more interesting than the ground that Peter Blauner covered. What about the homeless kids who have been living in squats (abandoned buildings) and in vans parked along Avenue A during summer and winter—having left behind various small-town Canadian and American suburban life-styles? What about the fact that the Hare Krishnas feed most of the local hard-core musicians, because they don't have jobs and rich parents? What about the very young kids who aren't in school, who dropped out in the sixth or seventh grade and can't fall back on a high-powered college education, especially when they are massively tattooed

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MATTERS

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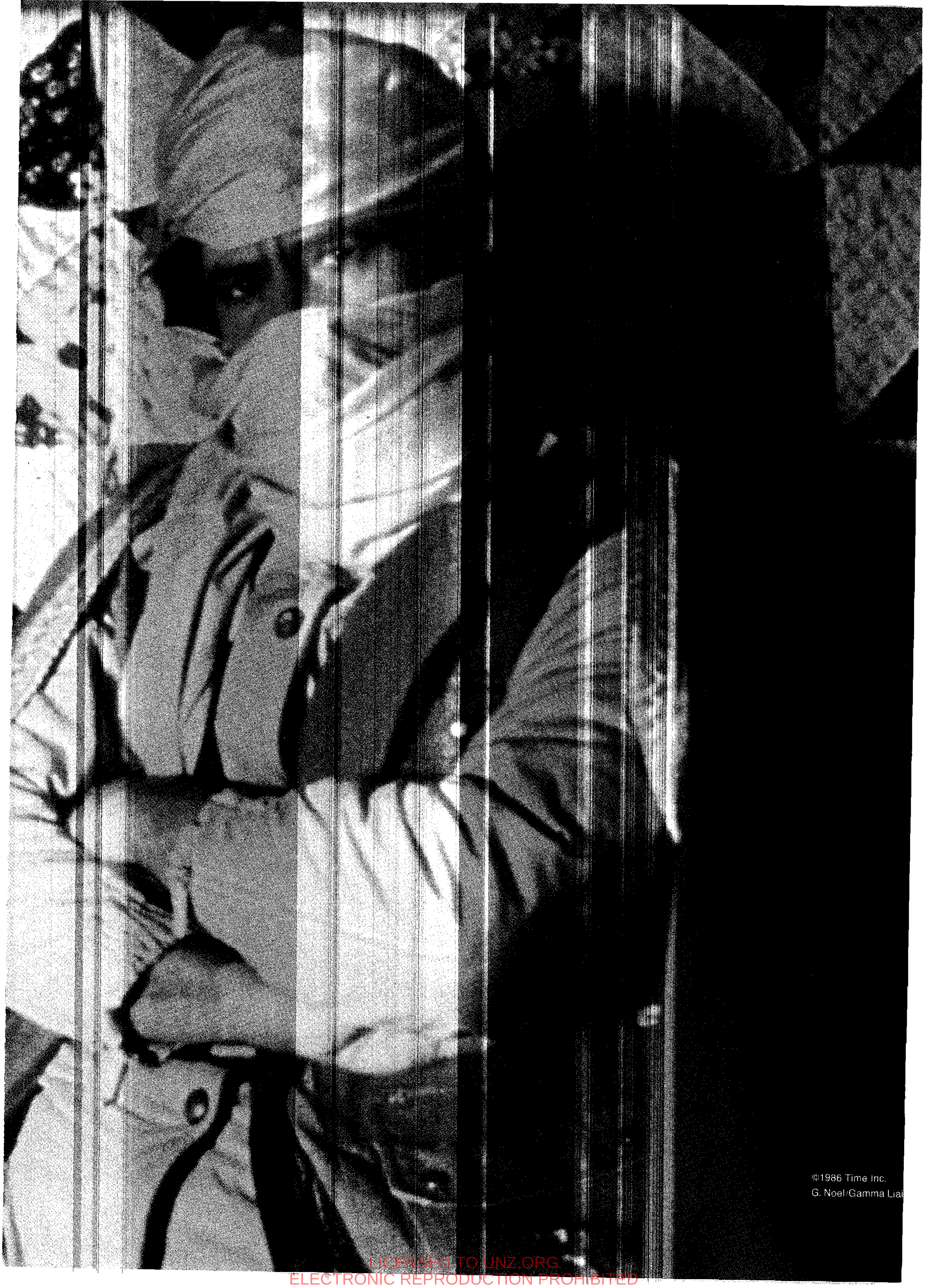

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(male and female) and won't be able to "tone down" in a couple of years? How about the large number of teenage mothers, girls with shaved heads and more tattoos than a sailor on leave in Tokyo, who really believe that the end of the world is around the corner, so why sweat? What about the rumbles with local Puerto Ricans and blacks (and fellow tribe members) that send kids to the hospital with broken legs and no teeth? These are the hard-core kids.

Your writer presents an image of punks as success-oriented junior yuppies going through their little rebellion. There are hard-core "kids" in their thirties and forties—it is *not* a little phase.

Name withheld
Manhattan

COMING HOME FROM A BORING DAY AT school and finding an article about my favorite people made my day. Punk is a form of art, a culture, a way of life. Nobody criticized Monet and Chagall for their forms of art—why should today's youth be lambasted for theirs?

Peter Blauner made a good point when he said that punk music is a way for young people to escape their problems. Although the music of the Sex Pistols, Dead Kennedys, Butthole Surfers, and Siouxsie and the Banshees may not be the best music to listen to, it does help you escape reality, if only for fifteen minutes. I know what I am talking about, because I am thirteen years old and have had purple, orange, burgundy, and red hair. My idol is the late Sid Vicious.

Thank you, Peter Blauner, for showing the other part of America's great culture: the punkers.

Amanda Russell
Camp Hill, Pa.

THE "HARD-CORE KIDS" PETER BLAUNER describes are getting their yah-yahs out at the best time in their lives. Better to act rebellious during one's teenage years than later on in life. A youngster with purple hair and spiked bracelets may not be the most appealing sight on our planet. Nonetheless, as a 26-year-old male, I am not nearly as uneasy around these kids as I would be around 40-year-olds with stockpiles of weapons who are just waiting to drop the "big one."

H. C. Donovan
White Plains, N.Y.

PETER BLAUNER DID NOT "PENETRATE" the scene; he merely stuck a pin in its epidermis. He made us out to be not much different from our parents. How pitifully untrue. Natalie and Becca may live with their parents, but a lot of us don't, and never will again. We're the disinherited and disowned—literally and figuratively. The hard-core scene is the family—our family, our support system, our oxygen. "Weekend" punks we are

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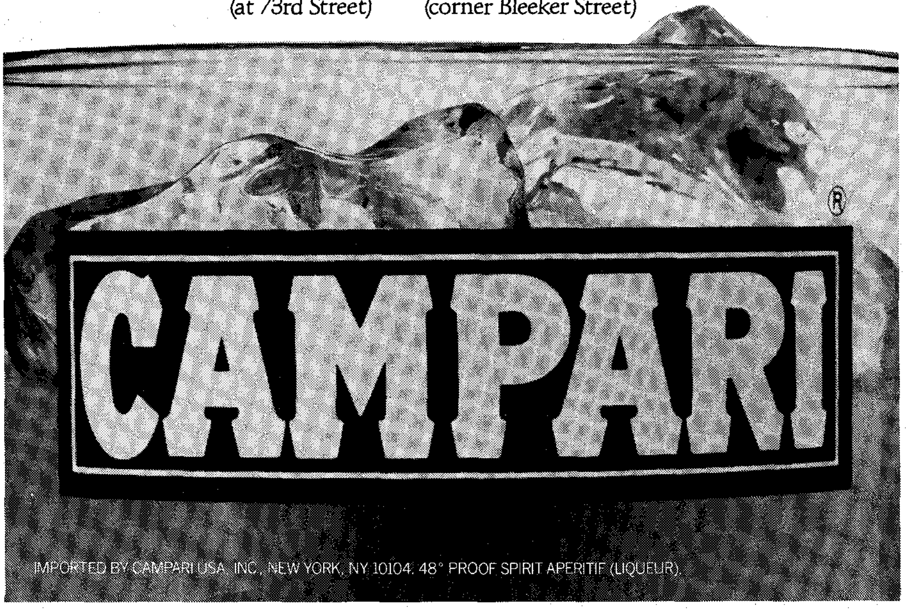
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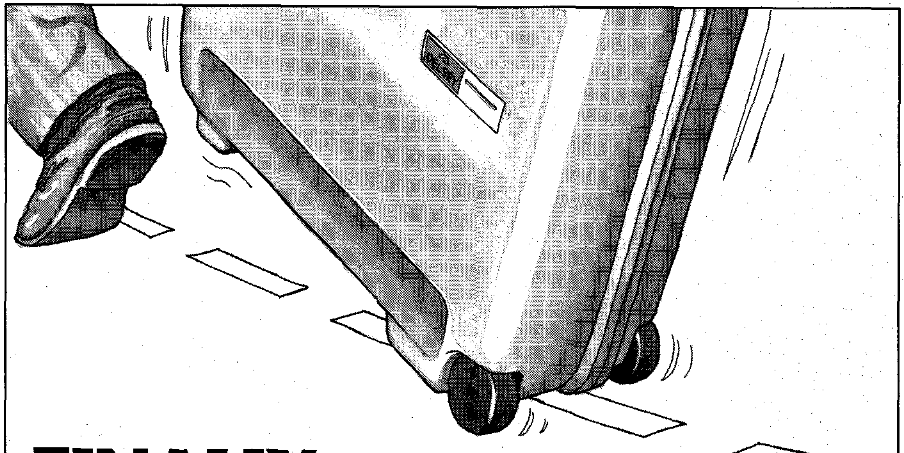

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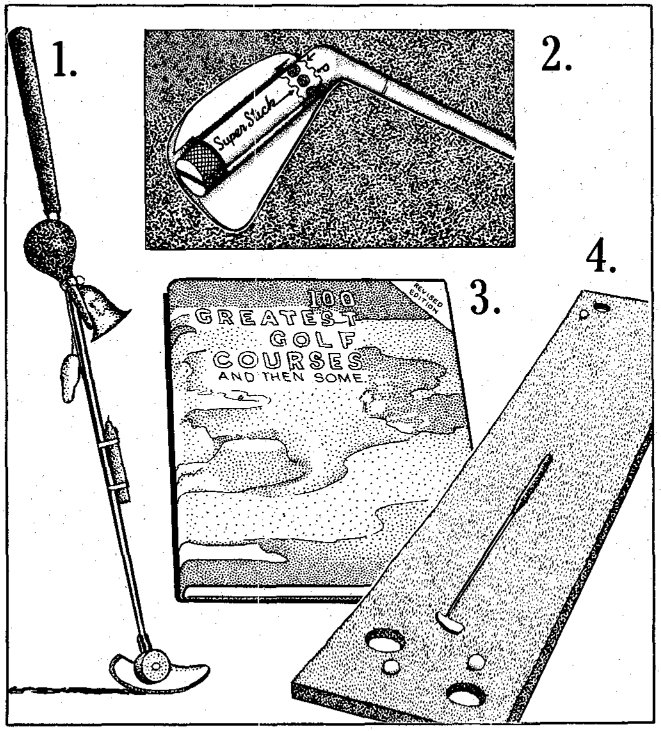
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not. Intelligent? Perceptive? Why not? Weird? Who's to say that we are weirder than the unfortunate self-imprisoned whose only thought is of the Joneses?

Miriam
Manhattan

POOR HARD-CORE KIDS! BORED WITH LIFE in the suburbs, fretted over by indulgent parents, coloring and cutting their hair in outlandish ways, rocking around the clock, and skipping classes.

Only minutes after reading your unworthy article, my faith in humanity was restored when I watched a Channel 2 report on teenagers in the affluent community of Darien, Connecticut, who spend their after-school and evening hours riding the EMS ambulances and giving volunteer aid to the sick and injured.

Natalie Levy
Manhattan

PUNK IS A CREED BASED ON INDIVIDUALity and open-mindedness. By focusing on a small number of punks, Peter Blauner has given the impression that their attitudes are widely accepted within the movement. However, if he had written about a wider array of punks, it would have become clear that the ones he chose are not typical. In fact, by punk standards, they are atypical. Hero worship, drug use, and free love are some of the things punks have lashed out against since the movement's inception in the 1970s. They have replaced these activities with a more pragmatic, existential view of society, combined with an egoism of sorts.

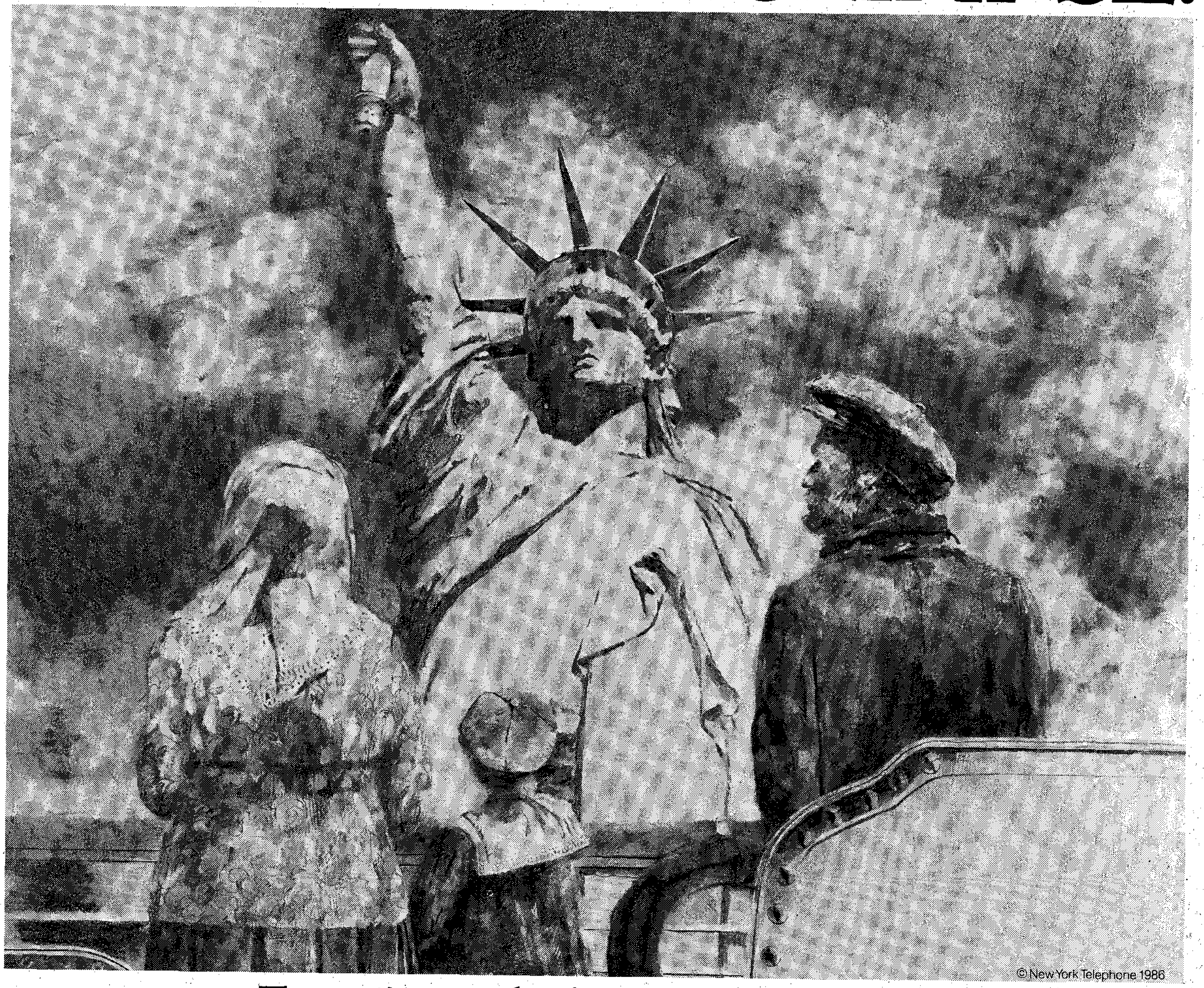
In addition, punk-rockers do not embrace the autocratic rule of Ronald Reagan. Quite the contrary: Punks have been consistently at the forefront of social protest. Punks usually lean toward libertarianism, anarchism, or, more rarely, communism. Natalie and Becca are exceptions to the rule. "Hard-Core Kids" is a misrepresentation of the punk-rock movement as a whole. It offends those, like me, who take both punk rock and intellectualism seriously.

Tom McDonough
Bayonne, N.J.

ONE HELL OF AN ARTICLE ON HARD-CORE kids. It gave a fair portrayal of the hard-core scene; it was definitely one of the best articles I've read in a while. I liked the idea of having two points of view: from a newcomer to the scene and from a veteran.

I am fifteen years old and have been on the scene for a year and a half, starting out with bands like the Clash, Buzzcocks, the Undertones, and Public Image, Ltd., then moving on to the Sex Pistols and Siouxsie and the Banshees. Within the past year, I've gotten into the real hard stuff: the Exploited, Dead Kennedys, and Suicidal Tendencies. I love being in the

FEEL THE THRILL OF THE FIRST GLIMPSE.



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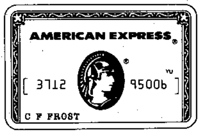

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scene because it's a great way to piss off adults and the music is so hot.

Paul Inman
Greenwich, Conn.

PETER BLAUNER'S MOST OUTRAGEOUS statement is that most punks want to be rich. Many punks actively hate the rich. At the least, everyone agrees that they *don't want* the hard-core movement to be discovered by the mainstream music industry and its rich promoters, who will make it into another superficial fad. Big money already seems to be co-opting the music: Hüsker Dü is written up in the most recent issue of *Rolling Stone.* I've seen tapes of Dead Kennedys concerts on MTV-type video stations, and there has been a Suicidal Tendencies video on MTV itself. That you would do an article on hard core is scary. In the same issue as an article on bathing suits—"The Next Wave"—what can I say?

Robert
No fixed address

Committee Clarification

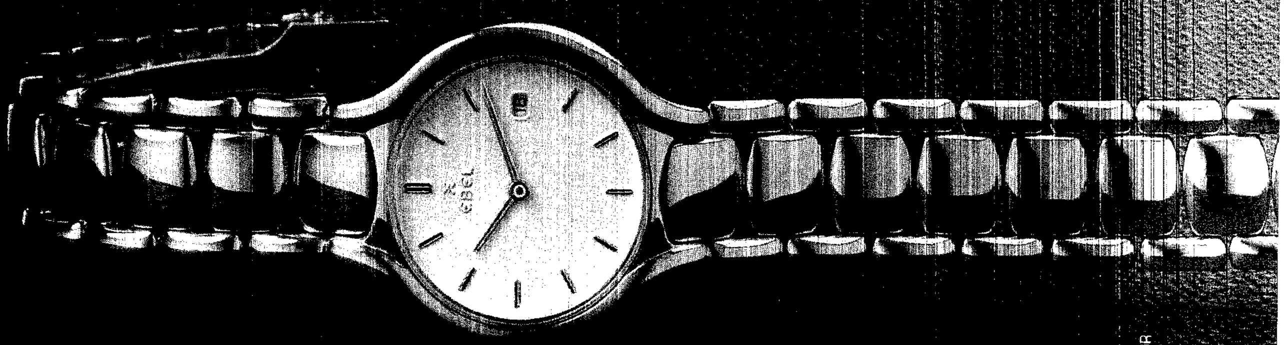
I WOULD LIKE TO CLARIFY SOME INFORmation that appeared in your "Intelligencer" column May 26 ["Liz Rohatyn Bounced for Ball," by Jeanie Kasindorf].

Mrs. William F. Buckley Jr. has been on the Administrative Board of the Society of Memorial Sloan-Kettering Cancer Center for many years and has been one of our most loyal and active fund-raisers. This last year, Buckley, with the help of Mrs. Thomas Kempner, raised more than $500,000. The bulk of this money is helping fund a new Pediatric Cancer Research Laboratory. I have had a long association with her, both on our board and as a valued personal friend. I would like to make it clear that Buckley has *never* discussed Mrs. Felix Rohatyn or her fund-raising capabilities with me or my board.

Rohatyn was never asked or forced to resign from our board. The administrative board of the society is a working board. The members are expected to attend a monthly meeting from September through May, work as volunteers in either Memorial Hospital or its thrift shop, or be extensively involved in fund-raising. It is very time-consuming. When Rohatyn first joined the board, she questioned whether she would be able to fulfill the expected commitment, as she was already deeply involved with the Lenox Hill Neighborhood Association and the New York Public Library. She has received a letter from me that clearly states that any time she wishes to return to our board she is more than welcome to do so.

Barbara Harbach
President
The Society of Memorial
Sloan-Kettering Cancer Center
Manhattan

EBEL
The Architects of Time



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INTELLIGENCER

BY PEG TYRE

A NIXON *LEAR*?...SONS OF ELIO'S...JANN'S PATROL...SCIENCE SQUABBLE...CITY SEARCH

NIXON WOOED FOR GODARD FILM

Newsweek may have declared Richard Nixon "rehabilitated," but can he become a box-office hit? French film director Jean-Luc Godard thinks so. He's trying to talk Nixon into appearing with Norman Mailer and some of Mailer's children in an unorthodox update of *King Lear.*

If Nixon agrees, he won't actually have to do any acting. The film, which will be shot in November, is to include a fifteen-minute segment showing the former president talking with Mailer about "power and what it feels like to lose power." Although Nixon's office wouldn't comment, a Godard spokesman said the matter was "in negotiation."

If Nixon balks, Godard is planning to approach such potential "actors" as former Nixon aide John Ehrlichman, Geraldine Ferraro, and Ferdinand Marcos.

THE ELIO'S INVASION

Elio's, a descendant of Elaine's, is spawning its own generation of restaurants, and patrons are wondering if the Upper East Side can support the whole family.

Azzurro was opened last year by an Elio's waiter, two doors north of his former employer at 1621 Second Avenue, near 84th Street. This week, two other ex-waiters, Gennaro Vertucci and Antonino Esposito, will open Vico, a block south. And in two weeks, a pair of Elio's veterans will open Primola, on Second Avenue near 64th. Says Elio, "I guess they want to stay close to Papa."

WENNER WARNING *STONE* STAFFERS

The Big Chill has hit *Rolling Stone:* Publisher Jann Wenner has put his people on notice that they may be tested for drugs. Under new guidelines, *Rolling Stone* "prohibits the possession or use of drugs on Company premises or being under the influence of drugs during working hours" and "reserves the right to test . . . employees with regard to alcohol or drug use."

No one has been tested yet, but staffers are grumbling that the new rules invade their privacy. "We certainly don't have a drug problem here," says one, "but it's still not a very popular rule. People are afraid to speak out because it might make Jann think they were trying to hide something." Wenner says he has no immediate plans to check anyone for drugs. "If the need or occasion arises," he says, "it is something we could use. The need hasn't arisen. I don't foresee it arising."

TIME INC. TUSSLE AT *SCIENCE 86*

The staff at *Science 86* is wondering if publisher William Carey, who's also the executive officer of the magazine's parent organization, the American Association for the Advancement of Science, is more interested in economics than science.

Time Inc. recently bid $5-million for *Science 86,* whose staffers fear the company will fold the magazine to help bail out *Discover,* Time's faltering science monthly. When the staffers found out their magazine was for sale, they organized a counteroffer, only to learn that Time Inc. had upped its bid, and that Carey was considering it.

The *Science 86*ers are claiming that Carey is ignoring the association's own charter. "The AAAS and *Science 86* were founded to spread ideas about the sciences," says one. "If Time gets the magazine, everything we have tried to do will be lost." Adds another, "We're offering the AAAS a chance to recoup some of its losses and keep its name on the magazine."

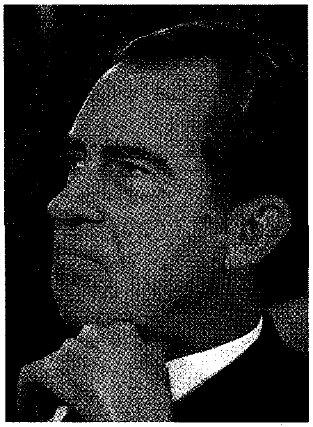
But Carey says he's concerned about the health of his entire institution. "As a nonprofit," he says, "we exist to further ideas, but as a corporation, we are empowered to acquire or dispose of property as we see fit."

CLOSING IN ON A CONVENTION SITE

The bidding for the 1988 national convention site is still officially wide open, but one insider says the Democrats are closing in on a choice. That source, a member of the Democratic Site Selection Committee, says the party's conventioneers will be heading south—to Atlanta or Houston.

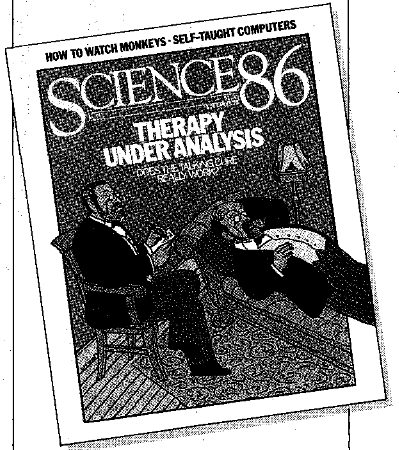
"The mayors have made their cities very attractive," says the source. "Both have put together strong committees of businesspeople and politicians to explain exactly what they'd provide."

But the head of the selection committee, Nate Landow, wouldn't name a front-runner. He said he would be looking at "the commitment of each mayor" and the cities' amenities before deciding. "We'd even consider a bid from New York," said Landow, "if we thought Ed Koch was interested."



NIXON

THE 1984 CONVENTION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Photographs: top, Gamma-Liaison; center, Cindy Charles/Gamma-Liaison.

The Bottom Line/Dan Dorfman

OVERNIGHT SENSATION

The Hottest New Issue of 1986

WITH AN AMERICAN FLAG IN THE BACKground, Jeff, the fast-talking salesman, warns his national TV audience that Xerox personal computers are going fast. "They retail at $4,000, but our price is just $761," he says. Minutes later, Jeff, shaking his head, laments, "They're sold out." And he quickly starts pitching zirconium earrings, usually $59.95, but offered at "our low price of only $19.95."

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CABLE SELLING: *As the announcer pitches the discounted merchandise, dozens of operators wait to take orders.*

These sales pitches are part of the round-the-clock selling efforts of Home Shopping Network, a cable-TV retailer out of Clearwater, Florida, which has been this year's hottest new issue. The company, which some skeptics think will fall on its face, went public May 13 on the American Stock Exchange at $18 a share, opened at $42, ran up to a high of $66.25, and was around $65 at press time.

The offering totaled $41.4 million, representing the sale of 2.3 million shares by the company and selling stockholders. The underwriting was handled by a syndicate of brokerage firms headed by Merrill Lynch.

Curiously, a big part of the run-up from $42, I've learned, reflected a huge short position (a bet on a lower stock price) by the market-maker in the stock, the firm Santangelo Kory. Santangelo, I hear, sold short roughly 350,000 shares—over 15 percent of the stock's floating supply—on the theory that the shares were vastly overpriced. Given the brisk demand for shares, Santangelo, so the story goes, had to cover much of that short position—driving up the stock some 10 to 12 points. In the process, Santangelo is said to have lost about $4-million. Francis Santangelo, head of the firm, wouldn't comment on the short position or his estimated big loss.

HSN has yet to prove its staying power in a relatively new business that's rapidly attracting brisk competition. (Just last week, Horn and Hardart announced that it, too, might join the field.) But given the strong stock market and the hot reception accorded many new public offerings, investors are apparently throwing caution to the wind. Based on its total number of shares outstanding—nearly 14.1 million—the company sports a market value of nearly $916 million. That represents over 40 percent of the market value of such giants as Polaroid, Delta Air Lines, and Hilton Hotels. Tiny HSN has come a long way in a hurry.

HSN operates by offering merchandise at big discounts to about 8 million of the country's approximately 36 million cable-TV homes. Most of the merchandise represents closeouts, liquidations, and manufacturers' overruns. To order something, a viewer calls a toll-free number and pays by check or credit card. The company has two shows that run 24 hours a day, seven days a week. (In Manhattan, the shows appear on Channel M and Channel U.) The cable operator gets 1 to 5 percent of the sales, depending on a variety of factors, chiefly volume.

Founded in 1977 by Lowell Paxson, a former radio announcer and station owner, and Roy Speer, a lawyer and real-estate developer, HSN initially sold goods over the radio in the Tampa Bay area. Business grew, and in 1982 HSN began selling products over the local cable system. Again, success followed, and the national home-shopping show started in July 1985.

The latest results show why Wall Street has gone wild over HSN. According to the prospectus, the company earned 56 cents a share on sales of $63.8 million in its first fiscal half that ended last February 28, compared with earnings in the period a year earlier of a penny a share on sales of $8.2 million. Paxson, HSN's president, figures the company is on a strong upward curve—gaining both customers and earnings. He predicts HSN will reach 10 million cable-TV homes by year-end. And, he told me, he feels comfortable with Wall Street estimates of $1.25 a share on sales of about $140 million in its August 31 fiscal year.

Even at that $1.25 a share, the company still carries a rich price tag—a price-earnings multiple of 47. That's more than triple the market multiple of about 15, as measured by Standard & Poor's 500-stock index.

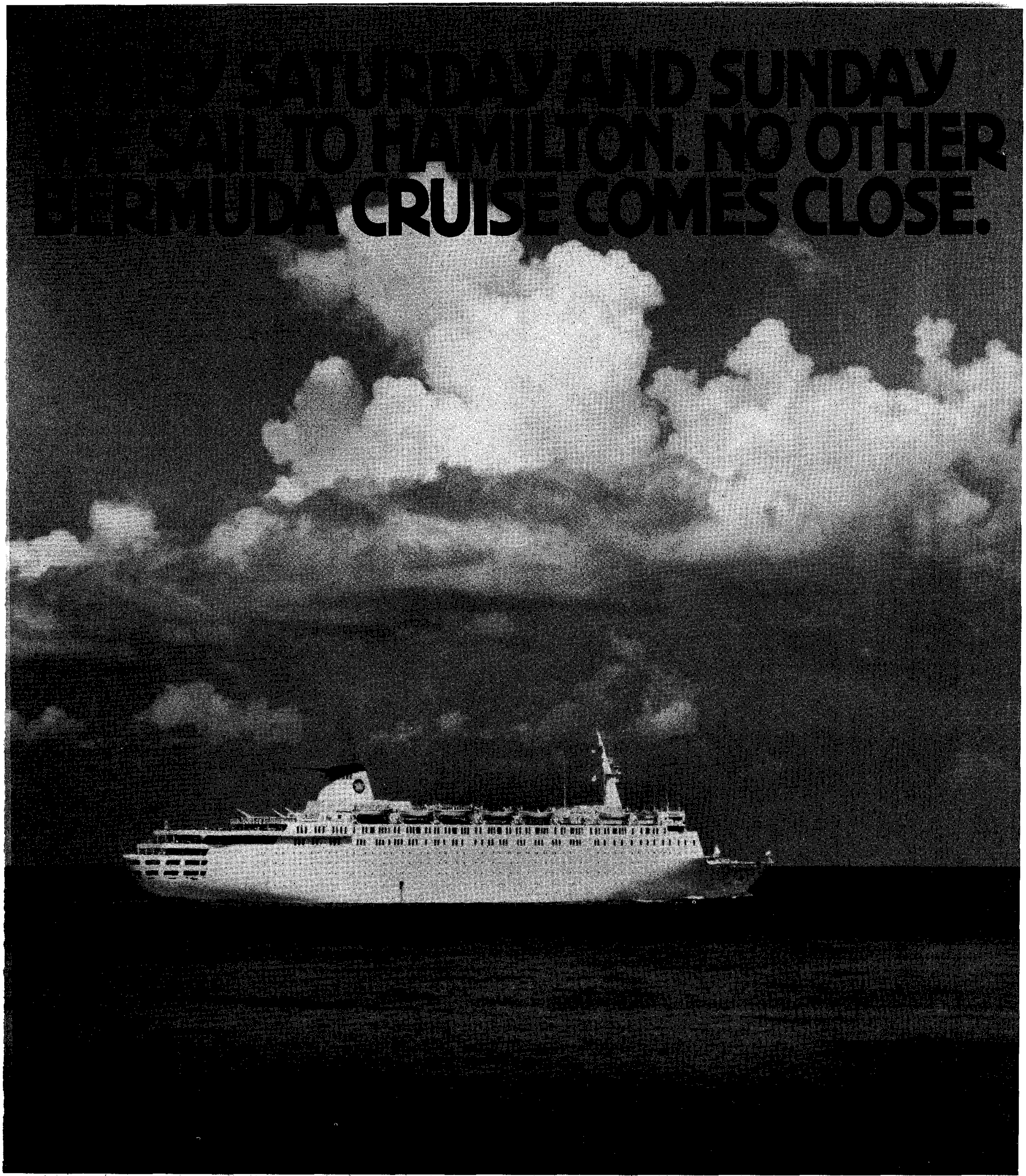
Regardless of how well the company does, Paxson and Speer, the chairman and chief executive, have already made a huge killing, most of it on paper. On the offering, the two sold a total of 460,000 shares for $8.3 million. Their actual cost for those shares: $1,840, or less than half a penny a share.

What's more, they still have the bulk of their holdings. Paxson retains nearly 4.4 million shares, or 31 percent of the company, with a market value of about $286-million. Speer retains over 6.6 million HSN shares (including all of the class B stock). That gives him ownership of just over 46 percent of the stock, worth almost $430 million on paper. The two men have a combined paper net worth on their HSN shares of over $715 million.

Speer earns $250,000 a year. He has promised to devote over three quarters of his time to running HSN. Paxson earns $215,000 a year.

While HSN has its fair share of boosters, Dennis McAlpine is not one of them. McAlpine is the cable-TV analyst for the Big Board brokerage firm of Mabon, Nugent & Company; he's also a former vice-president of Warner Communications cable operations. He rates the stock as "way overpriced"—easily vulnerable to a

Photographs by Donal Holway.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sharp decline to the low 40s. "I'd be a seller," he says. "They [HSN] have done a good job, but you can't extrapolate that over the long run."

McAlpine doesn't believe there's room for two home-shopping networks on cable TV. And he believes that COMB, a fourteen-year-old Minneapolis-based discount-retailing firm that recently went into business with Telecommunications, Inc., a Denver-based cable giant, will be the ultimate winner. COMB began a pilot TV test two years ago selling discount merchandise over cable TV and moved aggressively into the business on a national scale in mid-April. Theodore Deikel, chairman of COMB, said the firm is already reaching over 1 million homes.

Telecommunications, Inc. (called TCI), is the country's largest multiple-system operator, reaching 4.5 million TV subscribers. It owned 9.9 percent of COMB's stock and recently fattened that position. Minneapolis investor Irwin Jacobs also owns a chunk of COMB, whose stock ran from $17.50 last March to about $52 at press time.

McAlpine's choice of COMB over HSN stems from a joint venture just announced between TCI and COMB. TCI will offer other multiple-system operators a piece of its equity in the business—a strong enticement for joining up with COMB and scrapping HSN. As a result, says McAlpine, COMB could quickly wind up with more subscribers than HSN.

"It could be three months, six months, or a year, but sooner or later—probably sooner than later—Home Shopping Network could suffer badly," he says.

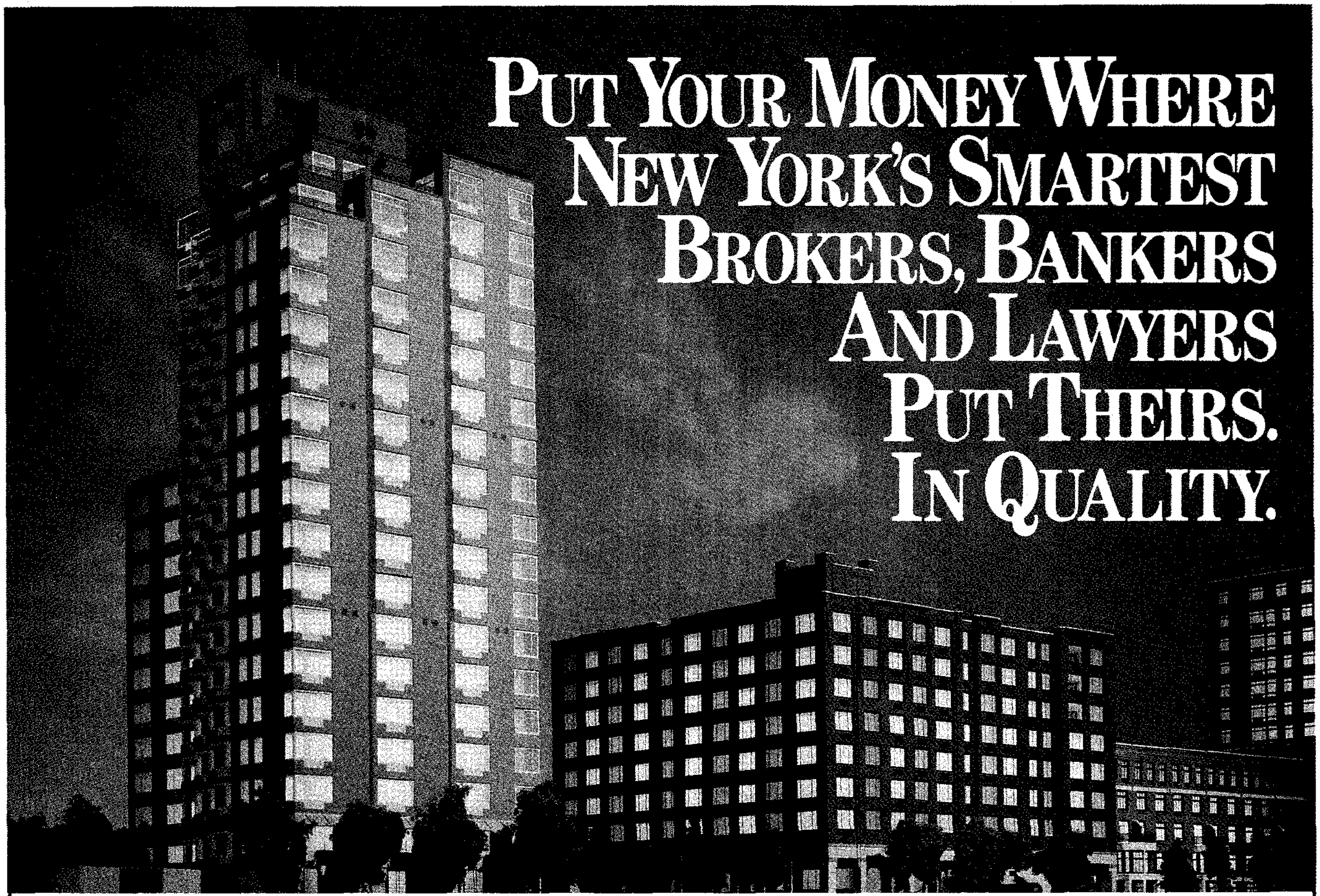
Deikel predicts at least 6 million subscribers by year-end and more than 8 million by the end of the first quarter of 1987. COMB had sales last year of $114-million.

"If there's not room for two players, we intend to be the lead horse," says Deikel.

In head-to-head competition, HSN may have a serious shortcoming. The company currently has deals with about 325 cable-system operators but doesn't have them tied up permanently. Paxson tells me that before the end of each year, the operators have a 90-day grace period in which they can pull out.

Meanwhile, the competition is clearly intensifying. For example, American Shopping Channels of Fairfax County, Virginia, is negotiating with other cable systems to take its business national on a market-by-market basis. Included in the project are the investment-banking firm of E. M. Warburg, Pincus & Company and Reese Schonfeld, formerly president of Cable News Network. Schonfeld, who, among other things, is chairman of American Shopping Channels, is enthusiastic about its prospects. But he also acknowledges a major shortcoming.

"This is a field," he says, "that could become very crowded very quickly." ▬



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TIMELY FASHION

The Watch War

FOR THOSE WHO HAVE ALWAYS BELIEVED that a watch's raison d'être is simply to tell time, time has, alas, stood still. But for Swatch, which splashed into the horologic pond a few years ago with those brightly colored, very affordable plastic fashion statements, time races on. And now the two Japanese giants that dominate the watch world, Hattori Seiko Company and Citizen Watch, are imitating Swatch's strategy—using the lure of hip, up-to-the-minute fashion to push their timepieces in the mid-priced ($50 to $300) category, which perches between mass and high class.

SEIKO
QUARTZ

NEW LOOK: *In Seiko's splashy television spots, color comes first.*

Last fall, Seiko introduced the Fashion Watch and backed it with the biggest ad campaign in the company's history. (Another glittery new line, the Jewelry Collection, will be launched this fall.) And Citizen recently abandoned the state-of-the-art-engineering niche it carved out early in this decade, to focus instead on high style. Its new $15-million campaign shows the watches being strapped onto the wrists of beautiful people dressing up for dates to the tune of the 1920s Al Jolson song "About a Quarter to Nine."

The watchmakers are moving with an urgency spurred by a worldwide watch glut. In 1984, the American Watch Association calculates, some 147.4 million imported watches flooded the United States. In 1985, another 137.6 million came ashore. That's a two-year tally of 285 million watches—all destined for a total population of 240 million Americans, including those still in the cradle, who presumably have little interest in fashion or chronometers.

But Americans buy only about 75 million imported watches each year, which might suggest that the Japanese would do well to pare production at their humming factories. But it is not in the Japanese business ethic to produce less one year than the previous year—even if world markets cannot absorb the excess.

The result is a watch war that has already produced some casualties. Seth Thomas, Texas Instruments, Motorola, and Intel all got out of the watch business, and Bulova is teetering. In the inexpensive category—the $50-and-under range, which accounts for more than two thirds of the American market—the war has slashed prices to such lows that it's possible to pay more for a comic book than for a calculator watch. The small "luxury" market, whose gold and jeweled timepieces bear astronomical price tags, is all image, prestige, and—yes—thinness. And in the mid-priced category, which accounted for some 12.5 million watches sold to Americans last year, the battles are raging over distribution, positioning, discounting, and, of course, promotional fanfare.

Hattori leads the world market in watch sales; Citizen took first place in 1984, but fell back to No. 2 last year. Timex is the overall U.S. leader, because of its dominance of the less-expensive category, but Hattori virtually owns the mid-priced market in America. Here's how the company masterminded a maneuver to distribute its vast production: Once its authorized Seiko dealers were stocked with the standard Seiko line (ranging from $75 to $350), Hattori created another company, Pulsar Time, to push its new $40-to-$200 Pulsars. And when stores were bursting with Pulsars, Hattori launched a third brand, Lorus, which sells for $6 to $50. The company also hired Catherine Deneuve to introduce the gold-plated Lassale ($250 to $850) line, and then launched the even pricier ($800 plus) Jean Lassale line.

But now Citizen has entered the mid-priced American watch market, guns blazing. "We are in a fierce battle to win over the jeweler initially, and ultimately the consumer," says Steven Shindler, senior vice-president and management representative for Citizen at the Levine, Huntley, Schmidt & Beaver ad agency. "Competition has made this a war with plunging prices and huge discounts. This used to be a business of keystone [100 percent markup by a retailer]. Now discounters are offering the watches for as much as 30 to 40 percent off retail. There are over 450 different watch brands worldwide—Club Med has its own brand, as do Benetton, Saks, and Gucci, for example. You might say it's a case of there being just too many children."

The population explosion began in the early 1970s, when new quartz technology made it possible to replace the conventional clock face with a numerical readout. It was the dawn of digitals and the twilight of the mechanical movement. The watchwords were "light-emitting diodes" (LEDs; the wearer had to press a button to see the time) and "liquid-crystal displays" (LCDs, which flashed the time unbidden). Before their introduction, the only variations in watch design had been the number of jewels in the movement and the design of the case and band. The selling point in the early seventies was chronometer-measured precision; in the late sixties, the emphasis had been on accuracy and water resistance.

By now, digitals have had their day; perhaps only one out of every four watches sold now flashes the time in numbers. These days, conventional analog watches, on which the big and little hands circle the face, have re-emerged as the most popular look (how else would children learn to tell time?). But the technology that revolutionized watchmaking remains. Quartz slivers and electronic movements have become standard—about 90 percent of all watches today rely on them, and those painstakingly crafted jeweled mechanical movements now account for about 10 percent of all watch innards. The fact is, the budget-priced, mass-produced electronic watches are more accurate than the mechanicals.

The rise of the new electronic technol-

Photograph by Donal Holway.

*"Phil,
another
glorious
weekend.
Tomorrow
we
can sleep
late.
Tonight
let's think
about..."*

**"Yes,
Phyllis.
Buying
Gruyere cheese,
macaroni dinners,
franks'n' beans,
frozen waffles,
gelato,
stuffed peppers,
gourmet chocolates,
cold cuts..."**

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Medical myths: Those hardy half-truths
Page 21

Weatherman Willard Scott's down-home retreat
Page 4

USA WEEKEND

Reggie Jackson: 39 and still slugging
Page 8

Saving for college — our experts tell you how
Page 23

THE FAMILY WEEKLY

What's cooking with JILL ST. JOHN

Most people know her from films like 'Diamonds are Forever.' But her latest credits also include Pasta alla Carbonara, and she's at work on a cookbook. Today, she premieres as USA WEEKEND's monthly food columnist.

See special food section, page 13

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ogy crippled the Swiss watch industry. The number of Swiss watch companies dwindled from about 2,000 in 1960 to fewer than 500 in 1982, and Allgemeine Schweizerische Uhrenindustrie A.G. (ASUAG)—the largest Swiss watchmaker, with such brands as Eterna, Certina, Rado, and Longines—joined forces with the second-largest Swiss watchmaker, Société Suisse Pour l'Industrie Horlogère S.A. (SSIH), which produces Omega, Tissot, and Hamilton. In the forties, Switzerland produced 80 percent of the world's watches, but when Swiss watchmakers turned their backs on progress, their share of the worldwide watch market plunged. By 1982, it was down to 17 percent; by 1984, 9 percent.

The Swiss ultimately resurrected their industry by retooling, investing heavily in advertising ("I was hoping for a Longines" was invented in 1976), and concentrating on the ritzy watches: the Rolexes, Piagets, Patek Philippes, Audemars Piguets. (More than half of Switzerland's $329 million in watch sales to the United States are in timepieces priced at over $1,000.)

But ironically, one huge factor in the Swiss comeback was a timely outgrowth of American-style disposable culture—the now-famous Swatch (short for "Swiss watch"). This plastic quartz marvel with bold colors and zappy graphics is, after the Swiss army knife, the country's second-largest export; at about $30, it sold more than a million units in 1984, became synonymous with trendiness, and inspired a galaxy of knockoffs, including Armitron's $20 Awatch, Golden Circle's $10 clone, and Timex Watercolors, priced at $24.95. All this because Max Imgruth, president of Swatch Watch USA, had envisioned the Swatch more as a design piece than as a timepiece, and thought it should sell in the fashion, sports, and accessories worlds rather than in the watch world.

Seiko, with its Fashion Watch, and Citizen, with its new emphasis on style, have borrowed some of the Swatch strategy. In the new Seiko commercial, strokes of color splash onto the screen, accenting the bold hues and stylistic twists of the watch face. "This is how Seiko changes time," says the background voice, which concludes, "Fashion firsts made to last."

The Citizen commercial features jump-cut vignettes of active, attractive men and women ranging through their closets, changing outfits, and checking their Citizen watches as "About a Quarter to Nine" jazzes up the background. Anticipation is in the air. "They say time is what you make it," adds a mellifluous voice-over. "At Citizen, we prefer making it beautiful."

"The Swatch purchaser is a clothing purchaser; he'll own a wardrobe of watches," says Shindler of Levine, Huntley. "Our customer is fashion-conscious, but more restrained. We're not looking for the impulse fashion buyer—rather, the everyday wearer who wants to be more fashionable."

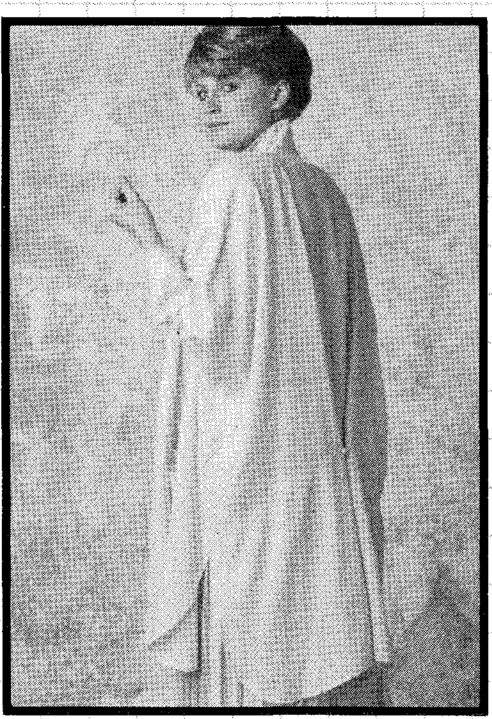
The average American owns 3.5 watches. Though the watchmakers don't expect consumers to wear them like a batch of jangle bracelets, the hope is that people will buy more watches for particular occasions—"sport, for example, and for dress," says David Strousse, vice-president of advertising and public relations at Seiko. It's not as if people—like Marilyn Monroe, who once described herself as "on a calendar but never on time"—actually *need* another timepiece. People buy a watch these days simply because they want another. And, since they act on that desire year-round, the seasonal peaks—Christmas, Mother's Day, Father's Day, graduation, which traditionally accounted for over 70 percent of sales—have leveled off.

Though Citizen is a factor in the U.S. watch market today, the company's timing was off for its first seven years here. Introduced in 1976, Citizen was "miserably unsuccessful . . . a horror show," says Shindler. "The most ever sold in a year was 280,000 units. The company made every conceivable mistake. It offered clunky designs; its sales force was unstable. So was management, which changed repeatedly. And it used to ship according to its own manufacturing schedule, rather than according to consumer demand."

In 1983, when just 3 percent of Americans recognized its name unaided, Citizen hired a new ad agency, which set out to establish the accuracy and quality of its watches. One early commercial showed the man who regulates Big Ben adjusting the famous clock to a Citizen watch. Another, focusing on Munich's Glockenspiel, noted that in West Germany, "where accuracy and precision are everything," Citizen is the leading seller among 350 brands.

In 1984, a year after Citizen changed agencies, marketing strategies, and budgets, it sold some 630,000 watches, besting even its ambitious goal of 500,000 units. For 1985, it set its sights on 800,000—and sold 1.1 million. And so far this year, Citizen has sold the 1.2 million watches that its five-year plan expected the company to sell in all of 1986. Now the company hopes to sell 1.6 million by year-end.

But odds are it can't sell that volume for long—even if outlets expand to drugstores and discounters, and even if the non-Japanese watchmakers continue to fall by the wayside. The solution, as both watch giants know, is diversification into micro-components. That won't mean that the supply of watches will dry up, though, so that prices will rise again. Just that the watch companies can take a licking and keep on ticking. ■



NEW YORK STYLE

"Quite simply, the clothes I buy must have style. To meet with an agent or a producer, I dress to be businesslike and very professional, but I never want to be boring. So, naturally I look for outfits with a little flair. And, I like to shop in a store where they make it their business to know what I want. Personal attention and service really count." With a flair for the dramatic, she wears the oversized rayon shirt and matching pleated skirt, imported from France. Regular retail price $200.00. At Designer Liquidators, just $120.00. Along with the very best in suits, dresses, skirts, blouses, and accessories. All current designer fashions. All at discounted prices. With a personal touch that's not found often enough. The smart place to shop in New York.

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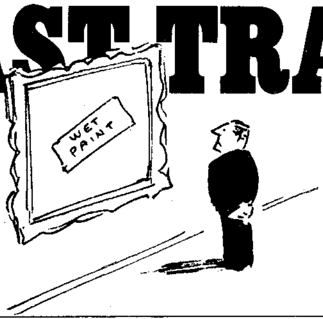


GALLOPING CONSUMPTION

Revenge of the Nerds

EYES THAT LAST SUMMER HID behind Ray-Bans and Vuarnets in order to look hip or rich (or both) have new camouflage. This season's disguise makes people look more or less like nerds.

These "combination" sunglasses—thick "eyebrows" and lenses rimmed with a narrow strip of metal—have been produced since the 1950s by Art-Craft Optical of Rochester, New York. Now they have turned into a certifiable fashion item, and mass-produced Korean knockoffs are being sold on sidewalks from Columbus Avenue to lower Broadway for as little as $4.

Now it's the nerd.

Unlike the Ray-Ban revival a few summers back, which was credited to Tom Cruise and *Risky Business,* the nerd glasses became popular *before* being worn by a teen idol. But the big screen catches up with the streets this week, when Matthew Broderick opens in *Ferris Bueller's Day Off* wearing nerd glasses (legitimate versions have names like Clubman Art-Rim and Super-Lite Clubman).

Marilyn Vance, who designed the costumes for the new John Hughes movie, found the Clubmans on Melrose Avenue in Los Angeles and bought a pair for herself. Then, when it came time to dress Broderick, "a man struggling to take it easy," in *Bueller,* she gave them to him.

"Those glasses didn't give life to Matthew's character," says Vance. "He created a character *for* his sunglasses." And it certainly isn't nerdy.

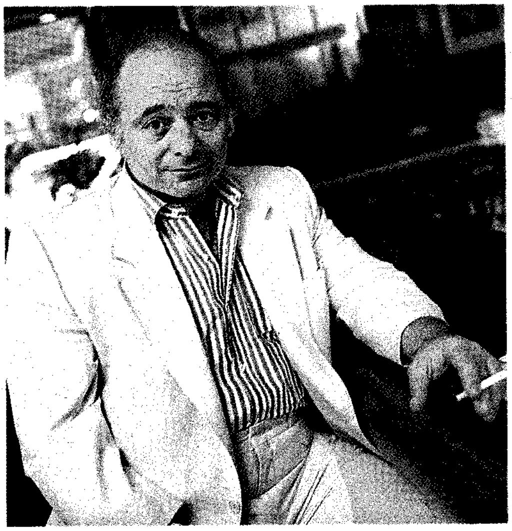
DANIEL SHAW

FOOTLIGHTS

KING OF CORONA

THANKS TO PLAYING ADRIAN'S BROTHER in all four *Rocky* films, Burt Young of Corona, Queens, now lives in Beverly Hills. But the unlikely actor with the monkey mouth and bear body has come home to co-star with Robert De Niro and Ralph Macchio in *Cuba and His Teddy Bear,* at the Public Theater. And Young, 46, is back eating pasta with a crowd he calls "my crew."

In *Cuba,* Young is Jackie, a small-time drug dealer, all grunts and eyebrows, the perfect foil for the manic De Niro, casting wry glances, hitching up his Bermuda shorts. Is that the life he knew with his crew? "Us guys," he says, "we never knew much about junk. We'd rob banks or somethin', but not junk."


Burt Young: "An emotional library."

That's when Young wasn't playing a thug—he was being one. He'd box in a few fights, and with his "hole in the wall" gang would gamble and steal hubcaps. "Nothing that had a black eye to it," he mumbles. "We were looked up to in the neighborhood. We were strong." They ran businesses from the basement of Leonard's bakery in Corona. "We used to lay and shampoo carpet for Macy's, Gimbels, Korvette's. I'd supply the sweat. We even got truckloads of carpeting in and sold it from that basement."

But Young's life changed when he tried to impress a pretty barmaid by getting her in to see acting teacher Lee Strasberg. "I thought, 'I can get in anywhere.' " He sent Strasberg a résumé—"Acting: none; Life credits: plenty"—and listed his assault conviction. Fascinated, Strasberg called him in. Young was so nervous he couldn't muster a full sentence, but after some hesitation, Strasberg finally told him, "You're an emotional library." Strasberg didn't admit the barmaid to his classes, but he let Young in for free.

Young would practice scenes in the cellar in Corona while ladies filed through with flashlights choosing carpeting. He'd show up at classes with Jane Fonda and Brooke Adams wearing work pants with holes in the knees. But "for the first time, I was doing something I cared to, not just the end result—I cared doing the *middle* of it."

Young, whose wife died a decade ago, is sending his daughter, Anne, off to Wesleyan this fall. His Beverly Hills neighbor is Lucille Ball. But he hasn't forgotten Corona. When friends' kids visit Los Angeles, they stay at Burt Young's. "No one ever *walks* on the street. We're out there playing touch tag. Soon the stickball bats are gonna come out—that's when I'm happy."

DAVID HANDELMAN

Photographs: left, Donal Holway; right, Lawrence Ivy. Illustration by Guy Billout.

TRADITIONAL WISDOM

Brides Revisited

IT'S SATURDAY MORNING, and close to 100 prospective brides, bridesmaids, mothers, friends, and dads crowd the waiting area of the city's biggest bridalwear outlet, I. Kleinfeld, in Bay Ridge, Brooklyn. Paths through the customers have been cleared for the rapid passage of gowns and lacy headpieces, which are held aloft as if attached to the heads of imaginary royalty.

Inside, where the fitting rooms have tiny pedestals to accommodate cramped grandeur, the store's guiding light, Hedda Schachter, is directing two older women, who wear tape measures around their necks as naturally as some people wear religious symbols.

"There are only three people who are allowed to fit a bridal gown," Mrs. Schachter is saying, with a hint of a Viennese accent. Her gesture encompasses the two women. "Our head fitter, Miss Florence Rose; our fitter, Rose S.; and me." While her husband, Jack Schachter (Mr. K.—Kleinfeld is Hedda's family name), directs bridal traffic, Mrs. Schachter introduces Miss Florence Rose, who has just helped a young bride-to-be into "a ballerina number."

"Miss Florence Rose knows how to solve any problem," Mrs. Schachter says. "That's the key to our success. *Anyone* can send a headpiece to a milliner for alterations. But if you don't present yourself properly to a nervous customer who's buying a costume she's never worn before—*that* you can't fix."

On a narrow runway en route to the fitting room is a woman who has already chosen a gown from 700 or so styles.

Cramped grandeur at Kleinfeld's.

"I went with my mother the first time," says the woman, Sari Becker, director of national publicity for Manhattan Records. "I wanted it to be sort of sexy, but this is going to be a fairly religious ceremony, so no low necks, no cutouts, no *skin.* I settled on a white silk charmeuse cut on a bias so it's really tight and revealing. A part of me thought I'd never be wearing a real wedding gown. But looking at my mother, I felt like I was giving her this real gift."

Out at the appointment desk, we run into Mr. K., who is holding papers that track to January 1988 the appointments for Kleinfeld's 10,000 brides, 8,000 bridesmaids, and 6,000 mothers.

As Mrs. Schachter points out, "We live with our customers for about four or five months before the wedding. They call us with every doubt. 'My hairdresser thinks the collar may be too high,' they'll say, or 'I'm worried that my gown is too daring for my relatives.' We have to understand."

From one of the fitting rooms comes the sober voice of Miss Florence Rose. "On the headpiece, I recommend bobby pins, bobby pins, and more bobby pins."

STANLEY MIESES

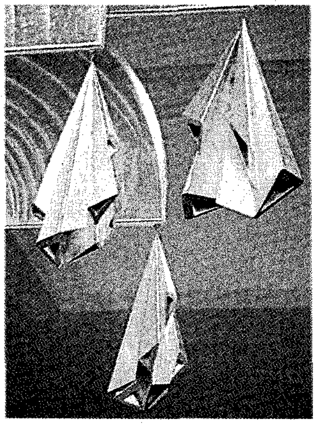
BIG BUSINESS

Pan Am Dresses Up

THE MAN, IN HIS FORTIES and wearing workman's clothes, looked surprised. He had wandered into the Pan Am Building, and where there had once been an austere gray lobby he now found mysterious white pillars, a long granite staircase, and—strangest of all—three gold leaflike objects hanging from the ceiling.

"What is that?" the man asked. "Dolly Parton's table setting? It would look better without the napkin holders."

In fact, what the man saw was part of the $15-million renovation that's been going on in the lobby since about 1983. The purpose, according to the building's management: to make the Pan Am Building competitive with other buildings in the area and to make its lobby "more of a social place."



The Pan Am Building's redo.

"The feedback overall has been favorable, especially now that tenants can see the new design taking shape," says Thomas Sheehan, executive vice-president of Cross & Brown, the management and leasing company. "Prior to that, people were wondering what the hell we were doing."

There will be a street-level garden and an elaborate floral carpet. All the work, including redesigned cabs for the elevators, should be done by the fall. In the meantime, the designers can explain the baffling pillars and the gold "leaflets."

A dozen twelve-foot-tall "standing chandeliers" are being installed on the pillars. And "the gold represents the sun," says architect Warren Platner, who also designed Windows on the World. "We wanted to introduce the motif of light. We think it helps give the whole thing a more human scale."

PETER BLAUNER

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ *Papa John,* by John Phillips (Doubleday), at B. Dalton Booksellers, $17.95.

☐ Antique English grandfather clock, at Fanelli Antique Timepieces (1001 Second Avenue), $7,600.

☐ A fifth of Old Grand-Dad, at Park Avenue Liquor (292 Madison), $12.25.

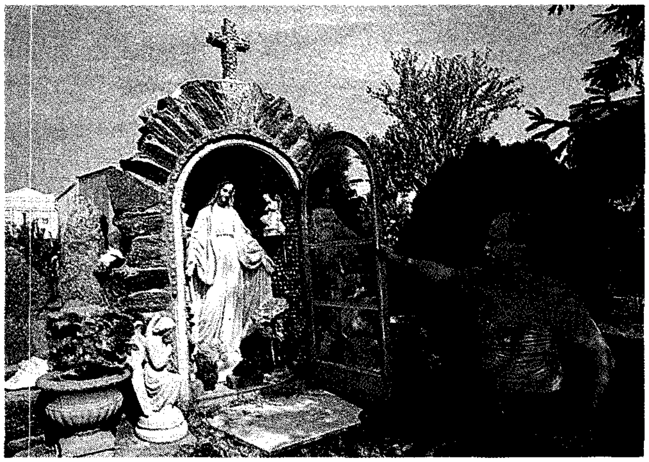
☐ Viewing *Father Knows Best,* at the Museum of Broadcasting (1 East 53rd Street), $3 (admission).

Photographs: top, Maria Robledo; bottom, Erica Lansner.

STREET SEEN

SHRINERS

WHEN THE FEAST OF Saint Anthony is celebrated this week, Joseph Sciorra won't be with the mobs on Sullivan Street. The 31-year-old folklorist from the Greenpoint section of Brooklyn hopes to spend the weekend out in Elmont, Long Island, at the home of a man whose front yard boasts a four-foot-tall statue of Saint Anthony set in a tan brick alcove. On Sunday, the shrine's owner will distribute bread blessed by a local priest, and the local Saint Anthony de Padova Benevolent Association will parade past.


A homeowner and his Sacred Heart.

"Some people see only concrete Madonnas and pink flamingos, and dismiss them as tacky," says Sciorra, a graduate student in New York University's performance-studies program. "But these shrines encompass the values of religion, family, and neighborhood. They also reflect certain Italian traditions and craftsmanship in stone and wrought iron."

Sciorra began looking for shrines, armed with state and federal art grants and the help of three photographers.

The result: a Madonna standing beneath a bower of roses, a Saint Anthony under ivy, a Saint Lucy surrounded with wrought iron, and a Madonna encased in carved wood, all in Brooklyn's Carroll Gardens. Niches made of everything from enamel bathtubs (the Kensington section of Brooklyn) to cement embedded with chips of colored glass (Corona). Some shrine owners go American—a Holy Family in Bensonhurst resides in what looks like an extension of the main house, complete with green aluminum siding. Others cling to Old World looks: One shrine builder in Jackson Heights scavenged repair sites along Northern Boulevard for something close to the rough stones of his native Sicily.

Even when no saint's feast day is being celebrated, the permanent lawn shrines draw the pious. "Neighbors ask permission to leave flowers. Even local teenage boys make the sign of the cross," Sciorra says. "As one man told me, 'Stopping at the shrine is like a quick trip to church.' " LYNNE AMES

ART BEAT

Mort Glankoff Gets Serious

MORT GLANKOFF BEGAN working on his second one-man show the day he and his young wife, Wendy Snyder, got a Denon turntable three years ago.

Glankoff and foam sculpture.

That's when Snyder handed her husband, then 83, the molded-plastic foam the turntable came packed in and said, "Here, do something with this."

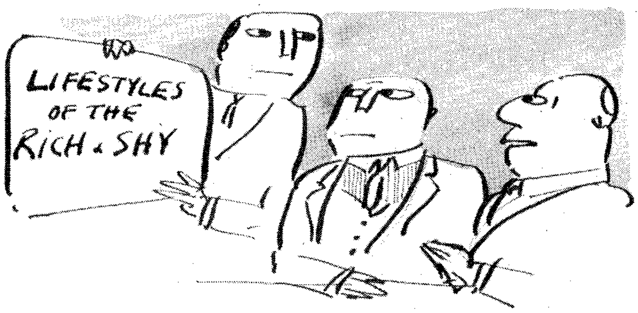
The "something" turned out to be brightly painted totemic figures, plus structures that house tiny clay people. The pieces did more than betray Glankoff's fascination with Caribbean and African art. They got attention. "When Geoffrey Holder saw my first pieces, he got so excited he started sending people up to me," says Glankoff, a longtime friend of Holder, who's also a painter and a collector of folk art.

Glankoff's second show, at the Luise Ross Gallery (162 West 56th Street) through June 30, comes 34 years after his first, which took place while his older brother, painter Sam Glankoff, was still alive. "When Sam came to my first show," Glankoff says, "he looked around and said, 'I hope you don't take this seriously.' "

He didn't. Being chairman of *Cue* magazine, which he founded in 1932, was what Mort did seriously, leaving art to Sam. As time passed, Mort's wife of 43 years died, Mort met and married Snyder, and *Cue* was sold to *New York* Magazine. Then, in 1982, Sam died, and Snyder, sensing her husband's desire to make art again, asked, "Why don't you get involved?" Then came the Denon turntable and all that molded plastic.

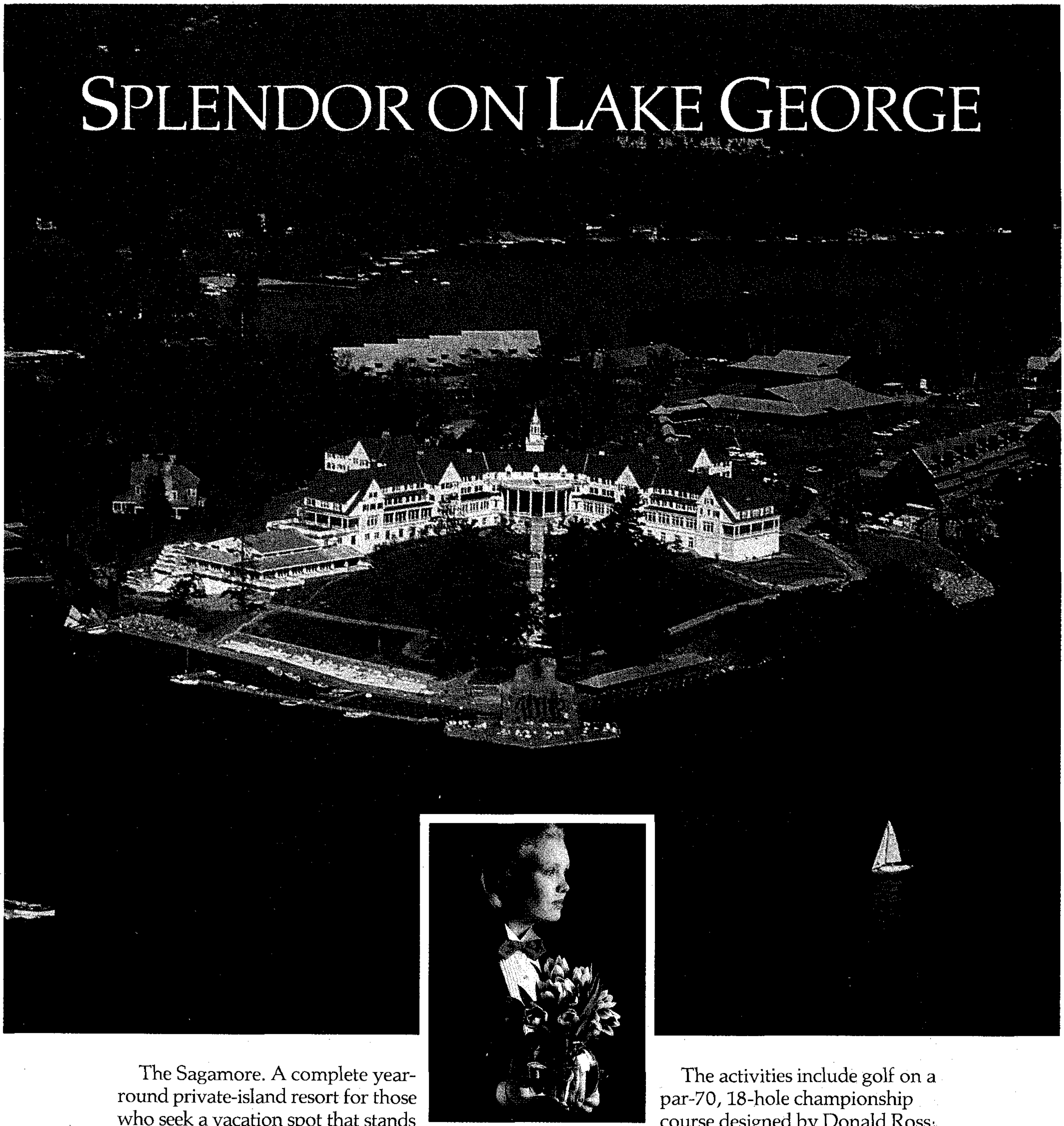
Though Glankoff turns 86 in September, he's just warming up. "Wendy has filled the apartment with that plastic stuff," he says. "I've got enough for the next 50 years." EDITH NEWHALL

PEN & PENCIL


LIFESTYLES OF THE RICH & SHY

"Interesting, Mike. But something about it bothers me."
ANTHONY HADEN-GUEST

Photographs: top, Martha Cooper; bottom, Wendy Snyder.



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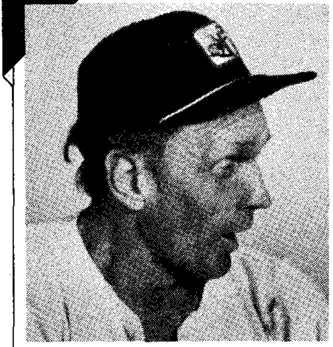
RUTH RECOMMENDS

BY RUTH GILBERT

The Metropolitan Opera's free outdoor performances begin June 17 on the Great Lawn in Central Park with Verdi's Aida, *featuring the lovely young soprano Aprile Millo in the title role.*

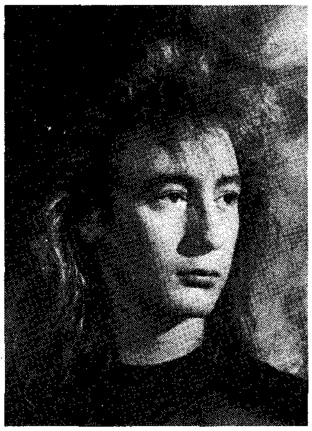


'BURIED CHILD'
Above is Joe Ambrose in a scene from Sam Shepard's Pulitzer Prize–winning play about the emotional decay of an American family. A six-week revival begins June 11 at the Bouwerie Lane.

'WILL KEMP'
The Promethean Theatre presents Stephen Byers as Shakespeare (left) and Steve Crow as the clown Armin in Dan Roentsch's Elizabethan-style comedy. It's at the Sanford Meisner Theatre June 12 through 15.

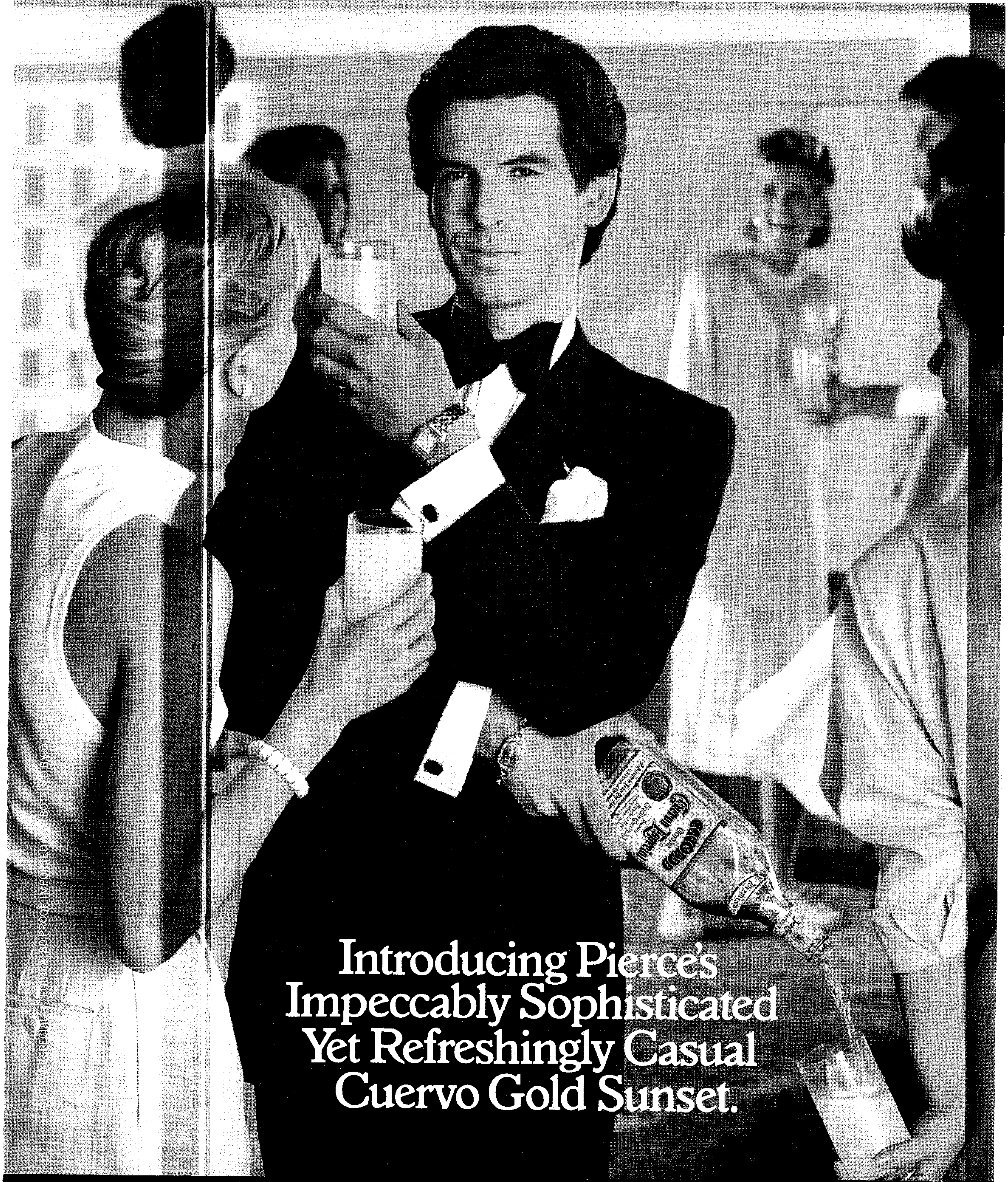
'DEATH SENTENCE'
Set in Nazi-occupied Poland, Witold Orzechowski's 1985 drama stars Doris Kunstmann (left) as a cabaret singer who falls for an SS official recruited to kill her. The film's New York premiere is at the Thalia for two days only—June 13 and 14.

'SUMMER SHOCK EDITION'
Ron Bohmer, Roxie Lucas, and Craig Wells (left to right) are part of a new version of Forbidden Broadway, *the show that toasts and roasts Broadway's best. It starts June 11 at Palsson's Supper Club.*



JULIAN LENNON
The young singer-songwriter makes his only appearances in the New York metropolitan area June 16 through 18 at 8 p.m. at Radio City Music Hall. He's got a new album out called The Secret Value of Daydreaming, *and it's sure to be a hit!*

Photograph, top right: Henry Grossman.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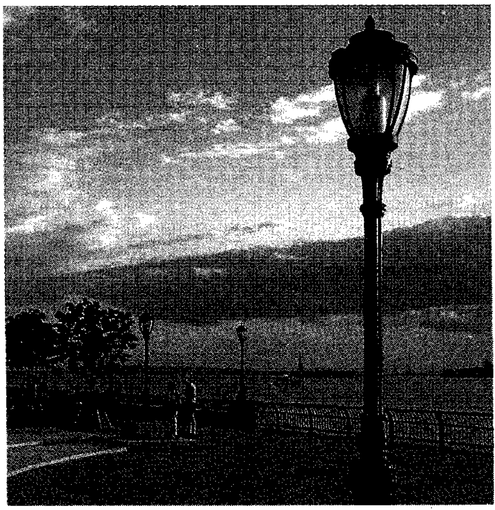
THE NEXT GREAT PLACE

THE TRIUMPH OF BATTERY PARK CITY

BY CARTER WISEMAN

THERE IS SOMETHING pleasantly spooky about walking through Rector Park. The tiny oasis just off West Street in Battery Park City is brand new, its grass as blazingly green as any sod carpet rolled out for a June commencement. The apartment buildings rising around the park are also new; so are the office towers soaring beyond them.


ESTO

This undertaking is at once the newest and oldest of New York. It is also among the finest.

Yet for all the newness, the place radiates a bizarre familiarity. The fancy iron fences and the colorful brick façades of the apartments are not exactly like any others in town. Neither are the elegant profiles of the office buildings. But it seems that one's seen them all before. Park Avenue? Central Park West? Rockefeller Center? We know this place.

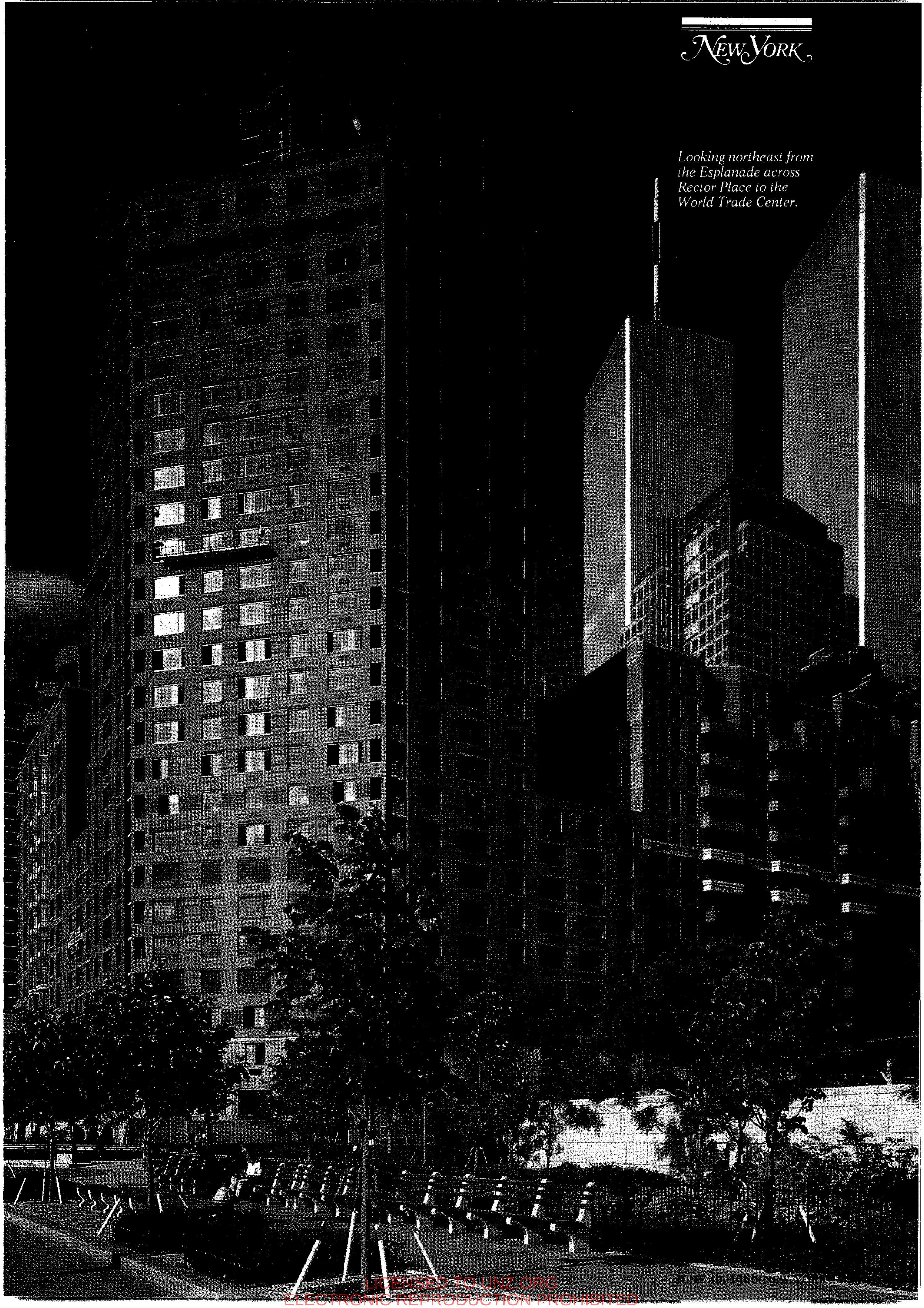
And that's the point. Although this $4-billion, 92-acre development will eventually accommodate 31,000 workers in 6 million square feet of office space, and 30,000 residents in as many as 14,000 apartments, it has an intimacy that defies its size.

After nearly two decades of dark fortunes, Battery Park City's commercial core will be getting its finishing touches next year. But two of the four towers are done and occupied, and the remaining two, along with most of the adjoining residential portion, are now well enough along to provide a sense of what the total complex will be like. Already, it's thoroughly clear that a formerly "doomed" undertaking is on the verge of becoming one of New York's choicest neighborhoods.

This unprecedented planned community was conceived for landfill (created partly from digging the foundations of the World Trade Center) that once appeared destined to become a permanently desolate beach. The project has been given innumerable last rites. And it has flown in the face of most local urban planning. The result is at once the newest and the oldest of New York. It is also among the finest. In a time when intelligent thinking about the long-term shape of this city has all but vanished amid high-gloss mega-visions, there is tangible proof that smart urban design can work—aesthetically, socially, and financially.

The centerpiece of the

PHOTOGRAPHED BY WOLFGANG HOYT



Looking northeast from the Esplanade across Rector Place to the World Trade Center.

BATTERED NEW YORKERS CAN NOW FEEL GOOD ABOUT THEMSELVES AGAIN. HERE IS URBANITY AT ITS BEST.

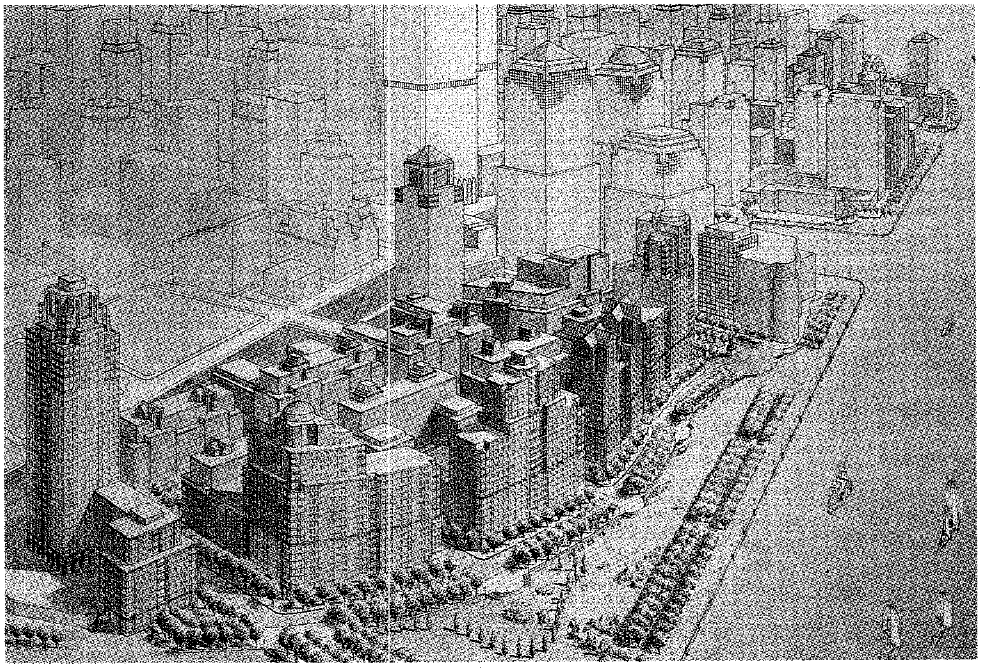
development is the office complex, designed by Cesar Pelli & Associates, architects of the Museum of Modern Art's expansion. It is made up of four gleaming granite-and-glass towers, ranging in height from 33 to 51 stories, and two 9-story octagonal "gatehouse" buildings, all with jauntily varied tops. The buildings already house the offices of American Express and Dow Jones, which will soon be joined by Oppenheimer & Company and Merrill Lynch. In the midst of all this will be an enclosed glass "winter garden" the size of the Grand Central Terminal concourse (but with palm trees) and a three-and-a-half-acre plaza facing the Hudson. The project will include works of public art done as part of an ambitious program of collaboration between artists and architects.

Impressive as the core is, it's a onetime undertaking and not likely to be repeated on such a scale in this city. More intriguing—and more instructive for the rest of New York—is the residential area just to the south. Named Rector Place, the development comprises ten buildings of varied heights, colors, and textures, all of them inspired by the city's characteristic domestic architecture. It is bordered by a sublimely peaceful esplanade, the first waterfront park built in New York since the 1950s. Strolling on this elegant expanse, or pausing to ponder the spectacular vistas from the welcoming spaces of Rector Place, New Yorkers battered by the anonymity of so much recent development can feel good about themselves again. Here is urbanity at its best.

This extraordinary achievement is the result of a very deliberate plan, perhaps the most intelligent one of its scope in this country's history. But today's Battery Park City isn't at all what Nelson Rockefeller had in mind when the New York State Legislature created the Battery Park City Authority (BPCA) in 1968. Assigned to chart the future for the sprawling landfill, the agency churned out a series of plans culminating in one by the architecture firm of Harrison and Abramovitz, creators of the Albany mall. The scheme was a classic of its time: buildings grouped in isolated "pods" with separate levels for pedestrians and cars. All of it was intentionally cut off from the adjacent financial district; the residential buildings were to be clustered at the north end, the commercial towers at the south. It was, recalls Amanda Burden, now vice-president for planning and design at the Authority, "a superliner hooked up to the edge of lower Manhattan."

LIKE ITS PREDECESSORS, THE POD PLAN PROVED unbuildable. A grim fragment of it survives in Gateway Plaza—three 35-story towers and three low-rise buildings developed by Marina Towers Associates—begun in 1974 but not finished and fully occupied until three years ago. A combination of problems aggravated by the financial crisis of the mid-1970s brought the rest of the pod project to a halt, and default on the bonds issued by the Authority loomed. In 1979, however, the Authority was linked to the state's Urban Development Corporation, then headed by Richard Kahan. The former chairman says now that he saw the stalled project as "the last great urban laboratory." The first problem he faced was solving the bond crisis.

The financial rescue was dauntingly complex. Basically, the idea was to create a profitable "engine" in the form of a commercial center. The land would be leased to developers, and the income would be used to pay off the Authority's bonds and assorted advances from the state. The attraction to developers for both the commercial and residential phases was that there were no buildings to demolish, and all the streets, sewers, water, and other basics were to be taken care of by the Authority. In return for those incentives, though, the developers had to provide an extraordinary level of amenities. The point, Kahan says, "was to leverage private capital to accomplish public ends."



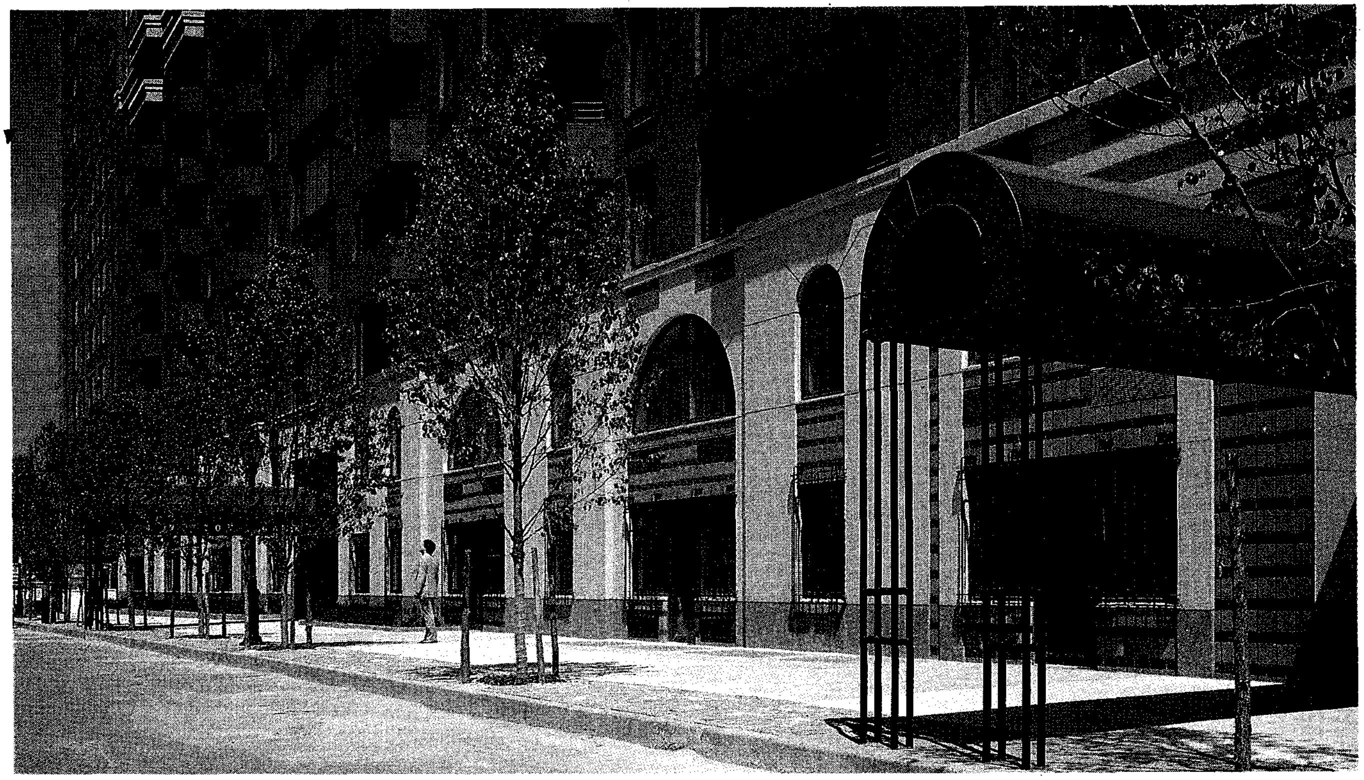
An artist's conception of the north residential area, now being planned.

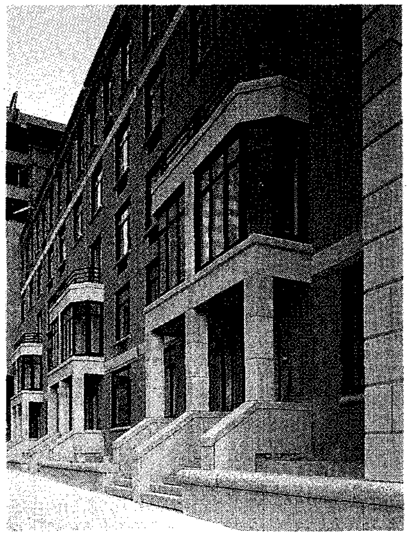
Rendering courtesy of Cooper, Eckstut Associates.

The point of the plan, says Richard Kahan, the former BPCA chairman, "was to leverage private capital for public ends."

While brightening the financial picture, Kahan set to work reshaping the site. His first step was to hire the youthful architecture and planning team of Alexander Cooper and Stanton Eckstut. They immediately shifted the commercial core from the southern end to the middle, opposite the World Trade Center and its transportation hub. They also broke up the site into parcels that could be handled piecemeal by a variety of developers. Although the Authority expected several for the commercial portion, it picked Olympia & York, which chose to do the whole thing.

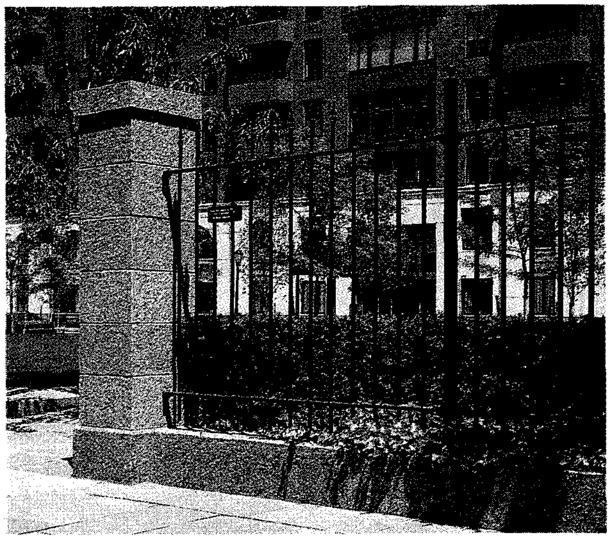
A Toronto-based firm, O&Y is among the largest builders in





"We wanted to interpret rather than mimic," says planner Stanton Eckstut.

Rector Place and its park were inspired by New York's best old neighborhoods.



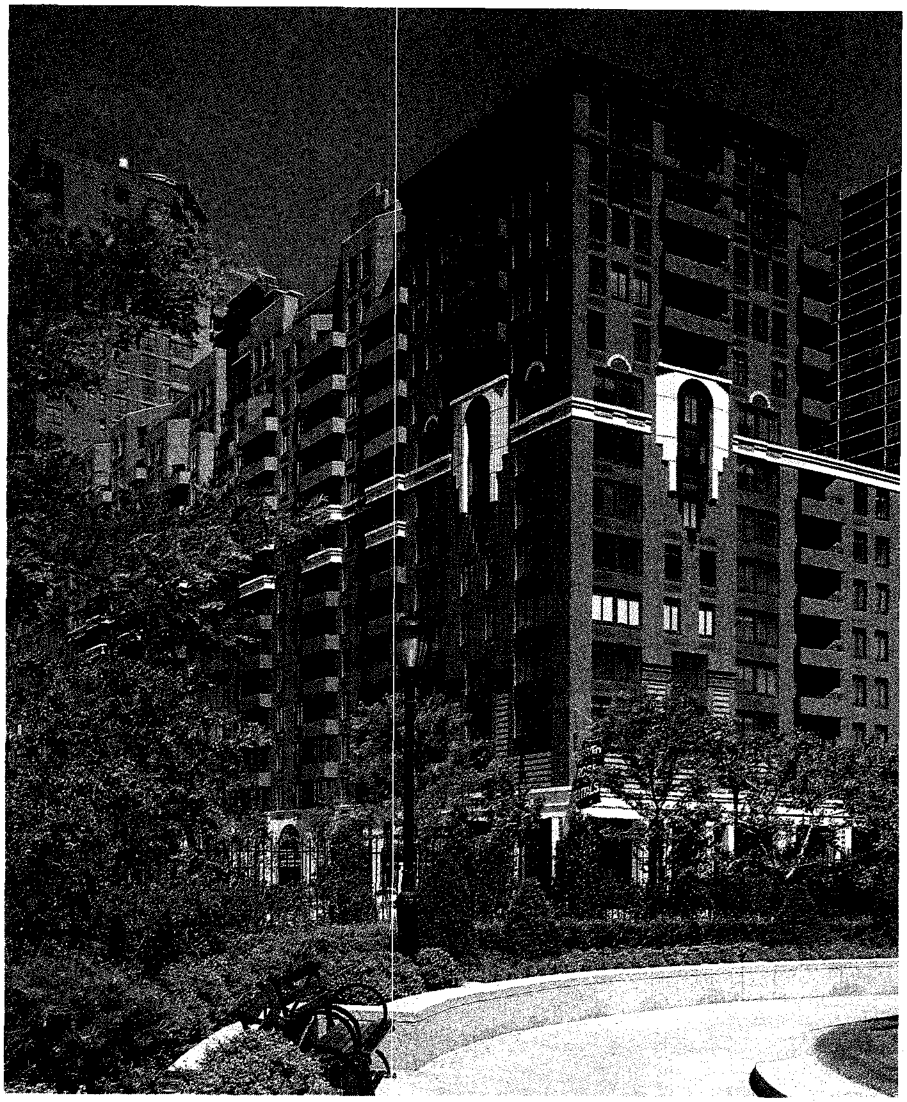
North America. To get such talent, the city agreed to defer O&Y's taxes for ten years. When Kahan left, in 1982, Barry Light took over the day-to-day management of the project, shepherding it into construction. He was succeeded in 1984 by Meyer Frucher, who refers to his predecessors as "conceptual heroes who deserve everlasting credit."

Olympia & York proved to be an enlightened as well as a skillful developer. Nothing in its agreement said the company had to build a Wintergarden of such generous proportions, nor was there any requirement to embellish its buildings' lobby walls with elegantly patterned fabrics and 27 varieties of marble. "If you create a people place," says Michael James, an O&Y vice-president, "the market follows. People have to want to be there." The system seems to work. The office space at Battery Park City is more than 90 percent leased.

After putting the dollars in place, the next problem the planners faced was what kind of environment the landfill should become for the people who would work and live there. In contrast to the "citadels" of earlier schemes, Kahan, Cooper, and Eckstut wanted Battery Park City to be part of Manhattan. They extended the existing street lines westward through the project, leaving views open to the river. Up the middle they ran an avenue modeled loosely on lower Broadway. "If you can set the street-and-block plan," says Eckstut, "you've done most of the job."

What they left for others to do had to be done according to some very strict rules. To ensure an overall level of quality, the planners created a rigorously detailed set of guidelines for the design of the buildings. The guidelines were based not on the latest postmodernist doctrine but on a distillation of New York's durable successes—the romantic office towers of lower Manhattan and the finely textured buildings of the city's older neighborhoods. "We wanted to interpret rather than mimic," says Eckstut.

Among the Cooper and Eckstut interpretations: All buildings were to be clad in stone for the first two floors; they had to have prominent cornice lines to link the new buildings visually to typical older ones nearby, and varied rooflines to echo the sculpted spires of the financial district. Beyond those requirements, the planners left architects to themselves. "It was a democratic idea," says Kahan. "We decided to let a bunch of different designers loose in a competitive environment and see what they would come up with. It wasn't a question of how many great buildings we could create. If the



Charles Moore's *interpretation of New York tradition.*

The buyers, says Amanda Burden, vice-president for planning and design, "like what is New York about New York."

whole works, each component can be less than great." Lest the process seem high-handed, the guidelines were given a public review. "That way we built a consensus," says Kahan. "It was much more efficient than confrontation."

Pelli's handling of his towers was masterful. By layering the façades and using gradually less stone and more glass toward the top of each building, the architect created an illusion of lightness for structures that are in fact massive. His choice of traditional "hats" for the towers was not just sentimental; it also helped take some of the curse off the monstrously monotonous World Trade Center next door. The planning for the residential area included similar devices. One of the things that make Rector Place so enjoyable is the rich variety in building size and height. Most of the taller buildings were arrayed along the eastern edge to establish a transition in scale from the World Trade Center and Pelli's complex. Others were placed at strategic points near the water to frame specific vistas. So skillfully was this done that some of the views—east across Rector Park, northeast to the World Trade Center, and north to the World Financial Center—are destined to become iconic images of Manhattan.

The ten residential buildings that make up Rector Place were designed to compete with the uptown market. Among the attractions are concierges, health clubs, and elaborate security systems. Many of the 2,200 apartments are small, but they are generally well laid out, and most come with marble bathrooms. What the apartments may lack in spaciousness is made up for by the views. Those of the harbor, with Ellis Island and the Statue of Liberty in the distance, are among the most attractive in the city.

Prices for one-bedroom condominiums run from $158,000 to $350,000; two-bedrooms go for up to $500,000. Rental apartments range from $1,095 a month for a studio to $2,895 for a two-bedroom. About 70 percent of what's finished is spoken for.

People who can afford Rector Place tend to have an annual household income upwards of $75,000, and with that kind of money, they might normally buy in the snappier parts of uptown. But, according to Amanda Burden, many of the people buying into Battery Park City are drawn by its special qualities. They are, she says, "people who like what is New York about New York."

THAT NEW YORKNESS IS largely a result of the architecture, which constitutes a catalogue of some of the best new residential design. Charles Moore has produced perhaps the most striking of the group, a fifteen-story essay on the Venetian *palazzo* via Park Avenue. The firm of Davis, Brody & Associates has based its row of townhouses on London's elegant precedents. James Stewart Polshek and Partners, which has done a tower that forms one post of the "gate" leading into Rector Place from the Esplanade, has made an alluring mosaic of the building's façade by using different-colored bricks in ornamental patterns. The Gruzen Partnership's skylights are shaped like pyramids. Turrets abound. So do bay windows and decorative stone trim.

This kind of thing could have deteriorated into a Disneyesque pastiche. In fact, the buildings work smoothly together without losing their individuality. If there are bits of cutout cuteness (and some messy brickwork) here and there, the ensemble creates a reassuring sense of place. A lot of work clearly went into making these buildings unassuming. The forms and details are time-tested, but they are knowingly refined. And, according to Ellen Rosen, spokesman for the Authority, the design extras added only about 10 percent to the buildings' overall cost.

Good as the buildings are, they are only a part of the allure of this newest of urban new towns. Here, 30 percent of the entire site is committed to public open space. And tremendous care has been taken to make that space attractive. A portion of the Esplanade (which was designed by Cooper and Eckstut, with the landscape firm of Hanna/Olin) opened in late 1983 and immediately became a magnet for walkers, runners, and sitters. The most recent section caught on just as fast, confirming the enduring appeal of hexagonal pavers, Belgian block, and black iron railings.

Rector Park itself (designed by the landscape firms of

O PIONEERS: Life in the Newest Neighborhood

On a moonlit summer night just a few years ago, Robert Wanderman and his wife, Alice, took a stroll around their new home in the Gateway Plaza complex. After more than twenty years as a successful manufacturer in the suburbs, Wanderman, now 59, a heavyset, affable man, had begun a second career, as a lawyer, "for the fun of it," and he had finally decided to give the excitement of city living a try. But when Wanderman and his wife, a recent M.B.A., walked among the looming buildings and cranes of their new neighborhood, they heard the rarest sound in Manhattan—almost complete silence.

BREAKING GROUND: *Among the first to move in were (left) Robert and Alice Wanderman and their daughter Wendy, and (right) Linda Belfer.*

"I said, 'Alice, can you believe they built all of this for us?' " Wanderman recalls.

The Wandermans' idyll did not last long. As some of the first of the 3,200 urban "pioneers" who have moved to Battery Park City over the past four years, they faced the worst of the inconveniences. In addition to the usual problems—inadequate heating for the apartments, noisy construction work, and bad electrical wiring—the Wandermans found themselves without a supermarket nearby, and with a Zip Code that seemed to mystify the post office. "They gave us 10280," says Robert Wanderman. "But we still didn't get mail here for a long time. It seemed like the post office just couldn't believe we were living in Manhattan."

Since then, life has grown a little easier. A few shops—including a dry cleaner, a liquor store, a pharmacy, and a Red Apple supermarket—have opened, sparing residents the trip up to the Food Emporium on Greenwich Street, eight blocks away. There are now two bridges over West Street, making it possible to walk home without dodging the cars and trucks speeding along the four-lane highway. "There was a certain solidarity among the tenants who went through the difficult times," says one long-term tenant. "But I don't know that people miss those problems much."

Besides older couples like the Wandermans, who felt free to leave the suburbs once their children had grown, Battery Park City seems to have attracted mainly young professionals without children. Many have jobs on Wall Street or in the World Trade Center. "I can actually walk to work in the morning," says Peter De Paul, a 38-year-old New Jersey native who works at Merrill Lynch. "It takes me about eight minutes. And that was very important to me, especially since I used to have claustrophobia and I didn't like the subways." Nevertheless, earlier this year, shortly after De Paul had moved into a clean, spacious studio apartment in the new River Rose building, a block from Gateway Plaza, he found himself confronting his own worst fear. "My elevator got stuck between floors for about an hour and a half," he recalls with a mild shudder. "But I hung in there. Eventually, I got myself out of it. You learn to live with these things."

Now, De Paul says, he has few complaints about life near the end of the island. Like many other residents of Gateway Plaza and River Rose, he has begun to take advantage of the restaurants and clubs just a long walk or a short cab ride away in TriBeCa and Greenwich Village, while still enjoying serenity at home in his new neighborhood.

On evenings and weekends, couples and dog-walkers can be seen strolling quietly along the Esplanade at the edge of the Hudson, but for some of those who stay in their apartments, there is an additional attraction. "Just take a look at this view," says Linda Belfer, a lawyer who is active in community affairs and has lived in Gateway Plaza for three and a half years. From her window, Belfer can see the Hudson, much of the Jersey shore, and, best of all, the Statue of Liberty. "With all the construction around here, a lot of people started off with great views and then lost them," Belfer says. "But I got lucky. I'm going to have this view forever, unless they start adding more land to the Hudson."

Naturally, such luxuries are not cheap. The going rate for rentals at River Rose ranges from $1,195 a month for a studio to $1,985 a month for a two-bedroom apartment. Prices for the new co-ops and condominiums in the area range from $136,400 for a studio at the Soundings to $1,375,000 for a four-bedroom penthouse at Liberty House. Agents report that business is good—Gateway Plaza has a waiting period of up to a year. But some problems persist. A number of tenants at Gateway Plaza have banded together to protest rent increases of up to 15 percent over two years.

The controversy has apparently not deterred many potential customers. Over the summer, scores of new pioneers will be arriving in Battery Park City from places as close as the East Village and as far away as Australia. "We're just very excited about coming to live in the city," says Bernard Nosakowski, a 28-year-old biochemist who will be moving down from Boston in August with his wife, a lawyer, to a $1,095 studio apartment in Parc Place. "We don't even know whether our neighborhood is going to be déclassé or not." **—Peter Blauner**

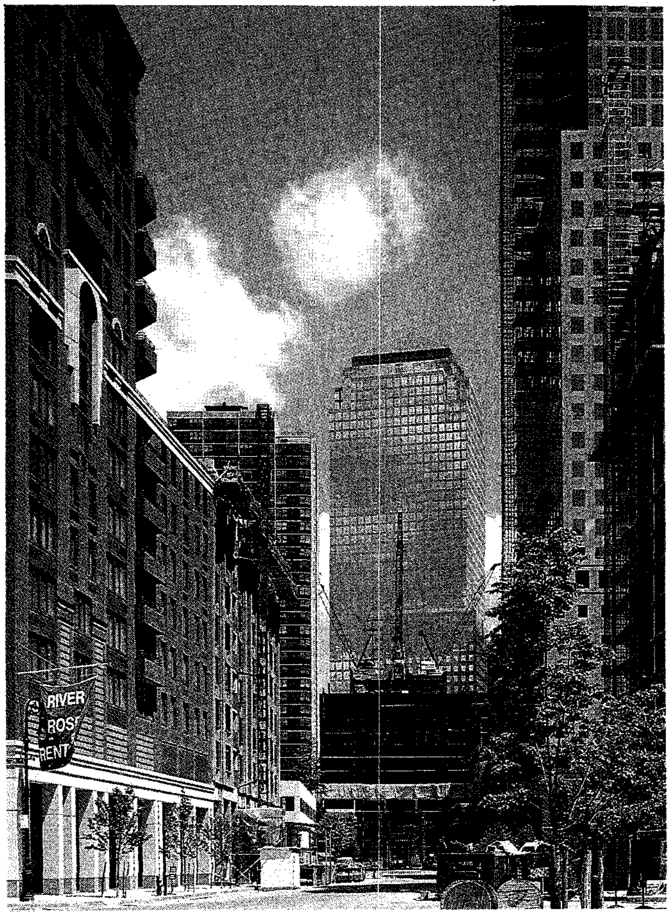
Photographs by David Michael Kennedy.

"WITHOUT A SOCIAL PURPOSE," SAYS BATTERY PARK CITY'S MEYER FRUCHER, "THE BEAUTY IS SUPERFICIAL."

Innocenti & Webel and Vollmer Associates) is as good as anything outside Gramercy Park, on which it was based. The ornamental fence—which, unlike Gramercy Park, has no locked gates—provides a sense of security without isolation. The traditional park benches make good sitting. The paving bricks—set on edge in an attractive (and expensive) herringbone pattern—are kind to the feet. Even the planting has had a rare degree of attention: Each street is lined with a different species of tree.

All this was not achieved without some pushing and pulling. One developer wanted to leave his roofs flat—in defiance of the requirement for a varied skyline—and was sent back to his drawing board. Another developer's shipment of split cobblestones was returned because the guidelines required whole ones. An architect who picked a deviant shade of mortar was obliged to switch even though he'd already laid two courses of bricks. So frequent were the battles over size and color of bricks that Frucher's staff began joking about who was winning "the brick wars."

Extensive as the guidelines were, they were not totally controlling. Paul and Albert Reichmann, the brothers who head Olympia & York, noticed that Cesar Pelli's first design for the office buildings put the main entrances on the interior street, leaving none facing the rest of Manhattan. Had Westway been built, there would have been no use for entrances that faced it, but the Reichmanns wanted to cover all the options. The doors went in; Westway did not.



North from Rector Place to one of Cesar Pelli's Merrill Lynch towers.

The Battery Park City staff began joking about who was winning "the brick wars."

Overall, though, the Authority held the line on changes—and quality. "If any one developer had got a break," says Amanda Burden, "all the others would have been compromised. One reason they wanted to be here was that they'd be protected from somebody doing a worse building down the block." Cooper, for one, is satisfied with the results. "The people at the Authority were brutally diligent," he says. "They watched over the process like predators."

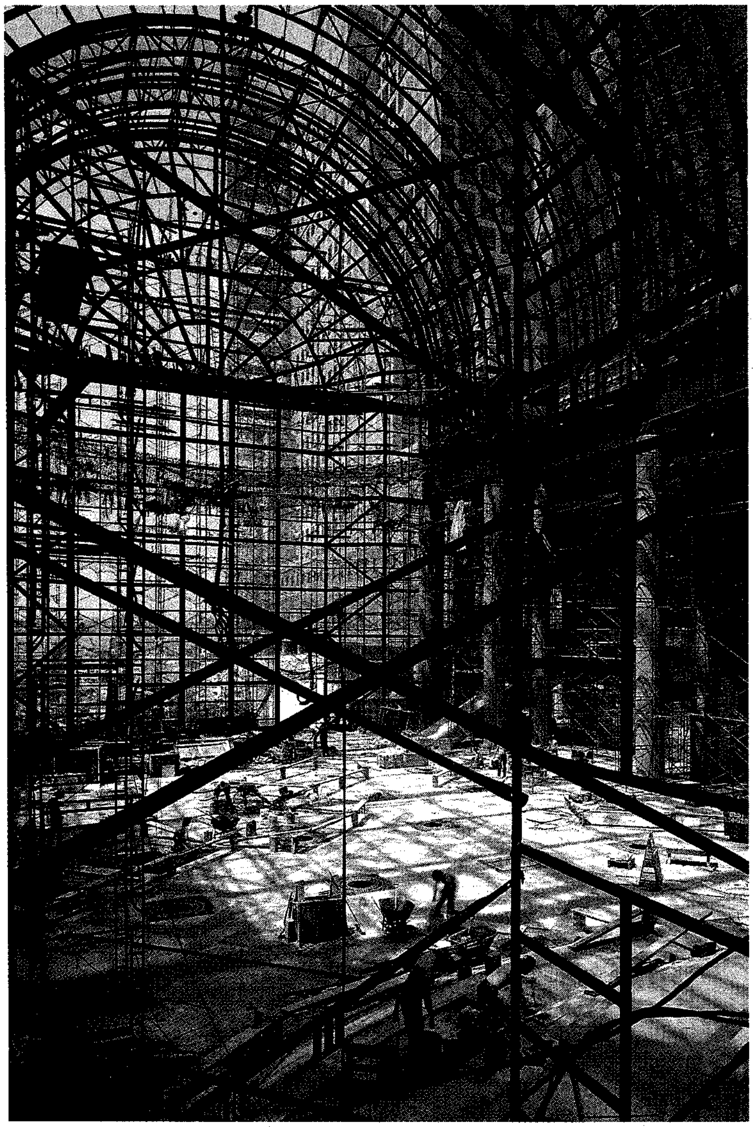
Even the architects, who might have been expected to complain about artistic constraints, seem to have enjoyed the experience. Pelli describes the enforcement of the plan as "aggressive, but enlightened." Ulrich Franzen, who designed two of the Rector Place towers, is more enthusiastic. The guidelines, he says, "brought about a level of sensitive design that was probably impossible otherwise. In fact, they tended to liberate creativity."

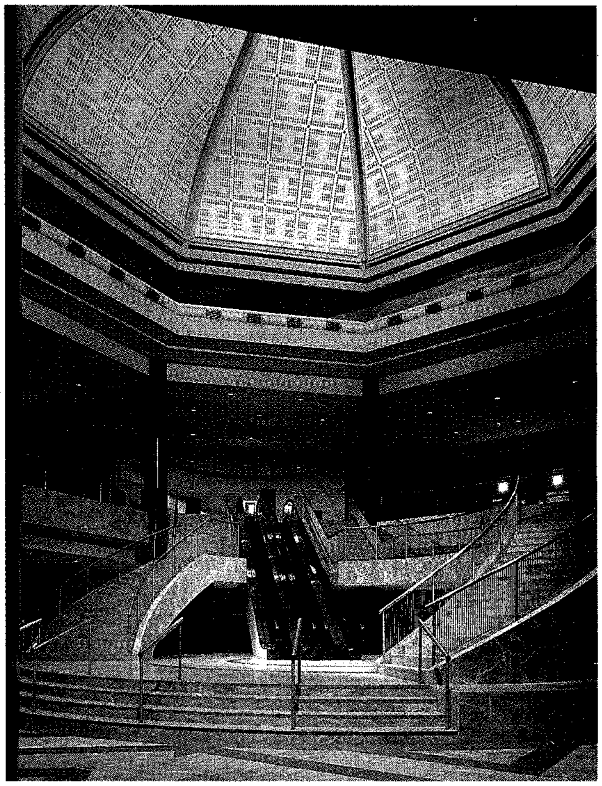
Examples of what might have happened if the rules had been relaxed are all too available in New York these days. The Times Square redevelopment plan—created by the same team of Kahan, Cooper, and Eckstut—has been stripped, since their departure, of many of its enlightened provisions, including some of the key architectural-design guidelines. As a result, some prissily pompous towers by Philip Johnson and John Burgee are likely to flush out the pizzazz of the area along with its menace. Last year, the Coliseum site, on Columbus Circle, was put up for sale by the city and the MTA to the highest bidder, with a minimum of attention paid to what might replace it or what impact the replacement might have on the rest of the neighborhood. And Donald Trump continues his crusade for Television City, that Flash Gordon fantasy of isolated super-towers to be plugged into the Upper West Side.

WONDERFUL AS BATTERY PARK CITY IS IN contrast to what is currently planned for the rest of the West Side, it is not without its critics. There is lingering anger in some quarters about the tax abatements granted to Olympia & York. (Karen Gerard, at the time the deputy mayor for economic development, said that she didn't want to tempt O&Y to build elsewhere.) A number of people have noted that the role of the minority developers originally brought into the project under its affirmative-action program has shrunk. Some of the developers complain that the added attention to design caused excessive delays. "The approval process was at times frustrating and arbitrary," says one.

A far more fundamental complaint involves building a luxury development with public resources. Frucher is highly sensitive to suggestions that he is overseeing an enclave of the rich. "Rector Park was not supposed to be a backyard for people fortunate enough to live here," he says. "We are desperately trying to make this a destination to be shared with the rest of the city." To that end, he has encouraged the inclusion on the site of the Holocaust museum, which was to have been housed in the old Custom House on Bowling Green, and the new Stuyvesant High School. He is also looking into ways to encourage larger apartments in the still-undeveloped northern residential sector, to bring in more families. (There will be a day-care center at Rector Place.)

Frucher's most important contribution, though, is an innovative effort to spin off Battery Park City money for





Olympia & York, in taking on the commercial core, proved to be an enlightened as well as a skillful developer.

The Wintergarden rivals Grand Central. Above, the Dow Jones lobby.

housing elsewhere in New York. One of the early plans required that 50 percent of the residential portion be devoted to luxury housing, 40 percent to housing for moderate-income residents, and 10 percent to housing for the poor. That provision was scrapped during the financial crisis, and the only trace of it in the new plan was a requirement that 20 percent of the units in two of the project's rental buildings be set aside for moderate-income tenants. The change bothered Frucher. "There are moral questions to be asked when you're building one of the most upscale neighborhoods in New York," he says. "Without a social purpose, all the beauty is superficial. We wanted to give Battery Park City a soul."

IN AUGUST 1984, FRUCHER WAS RUNNING SOME projections on how much money Battery Park City was likely to generate and discovered more than $1 billion in unanticipated revenues. (With the construction of a fifth commercial tower, something now under discussion, Frucher figured that the total could go even higher.) He took his numbers to Governor Cuomo and proposed that a portion of the income be used to help solve the city's housing crisis. Late last year, Cuomo and Mayor Koch agreed to commit a minimum of $400 million in future Battery Park City resources to producing low- and moderate-income housing elsewhere in the city, and proposed raising the money through the sale of bonds. The proposal was passed by the State Legislature April 10, and the Authority is now writing the bond issue.

"It's not that mixed-income housing couldn't work here," Frucher says, "but there are places in the universe where we are better served by maximizing return to help places where the market won't go. To do it any other way could destroy the goose." He says the money could begin to flow this year.

No matter who lives in Battery Park City, they are bound to face some problems, at least in the near future. With only a few stores in the new neighborhood, the "pioneer" residents often face a long trip for bare necessities, and because there is still no public-transit link, that trip often means a radio taxi. Such irritants are likely to fade as the neighborhood fills in. Olympia & York is planning thirteen restaurants and up to 100 stores for its office towers. And there is talk of rerouting city buses to include the development.

Battery Park City's early arrivals will be joined within two or three years by residents of the first of 3,500 apartments to be built just south of Rector Place. Last fall, the Authority received 50 bids from 26 developers eager for three of the nine sites there. ("If we'd been idiotic the first time, nobody would have wanted to build here again," says BPCA spokesperson Ellen Rosen.) The winning developers are expected to be picked sometime this summer.

Meanwhile, zoning and mapping of the streets for the north residential area are under way. And this time, the designers are reaching a bit farther afield for inspiration. While the waterfront planned for the north site is to be modeled on Riverside Park, the main thoroughfare will be based on the elegant expanse of Boston's Commonwealth Avenue.

Whatever the model, this apparently impossible dream is now a spectacular reality. ▬

BORN TO SHOP

THE MASTERS OF THE GAME

BY ELLEN HOPKINS

MY SISTER SARAH WAS RECENTLY confirmed. I called to congratulate her and asked what confirmation name she had chosen. "Imelda," said Sarah. "Patron saint of shoppers."

I'm not quite sure about the origin of my sister's passion for shopping. There are no shoppers in my mother's or father's families, yet Sarah, Kate (my other sister), and I shop as though we were born and bred for it.

Kate first set foot in a department store when she was three. She ran from rack to rack in a feverish frenzy, plucking dresses from their hangers till she fell to the floor in a state of utter exhaustion. My mother was bewildered, but I knew just how Kate felt. She was experiencing Milton's "sum of earthly bliss."

Our parents regard shopping as a necessary evil. They do it only to buy the things one needs to get through life. But shopping is the unifying principle by which my sisters and I structure our days. Kate's and Sarah's first question when they arrive at my apartment is "What have you bought?"

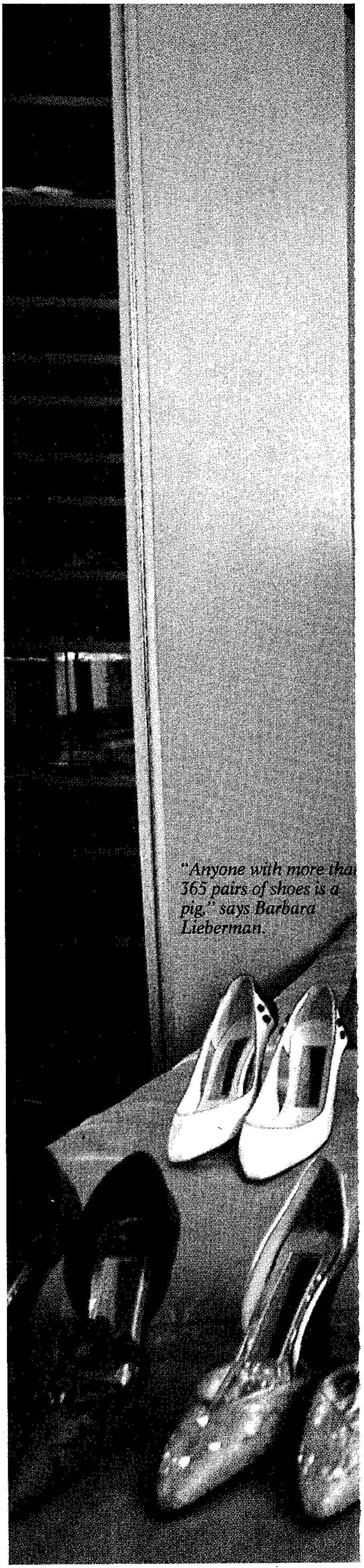
We acquire like squirrels hoarding nuts for a long cold winter. Our gossip revolves around the time we found Sarah the perfect tweed coat, the amazing luck of finding the blue beaded forties dress that fit me like a glove, the quest for the ever-elusive perfect black pump.

My sisters are much younger than I, so I have found myself cast in the role of their shopping mentor. A woman I know tells her tiny daughter shopping stories at bedtime. I regret that I didn't have the same idea when Kate and Sarah were at a more malleable age.

My friends include a serious group of bargain hunters, one of them a woman who has been known to dive into promising dumpsters. Yet I would hate to think of my sisters' lives being so constrained. Life, I feel, has a great deal more to offer than Loehmann's can possibly hold.

Hence, after a morning of abuse on the Lower East Side, I will take them for a perusal of estate jewelry at Christie's. We make pilgrimages to the fourth floor of Bloomingdale's as though it were a museum. Someday when they're old enough to fend for themselves, I'll take them to a sample sale, where shopping is a contact sport. I feel at times like a progressive parent exposing her child to all religions so that when the child grows up, a world of choices will await.

Recently, I had the opportunity to learn the secrets of a few shopping masters. I like to think that with such examples to inspire them, Kate and Sarah can



"Anyone with more tha 365 pairs of shoes is a pig," says Barbara Lieberman.

PHOTOGRAPHED BY DANA FINEMAN

YOU BETTER SHOP AROUND: *"Every day I do a different area," says Buster Seccia. "Some of the things I've found I wouldn't have dreamed existed. Like my fifties jacket with leopard-skin trim."*

become any sort of shoppers they want.

Manifest Destiny

Buster Seccia owns a bottled-water business, but no one would describe him as a businessman. Seccia is, first and foremost, a shopper. It isn't the fact that he shops every day of his life that makes him special—*lots* of people, I have found, do *that*. What separates Seccia from the run-of-the-mill shopper is his system. He has redefined Manhattan's neighborhoods—with boutiques serving as their boundaries.

"Every day I do a different area," he says. "I'll hit each place at least once a month. And in between, I keep in touch by phone, just to ask if they've got anything special I should come in for." The owners of his favorite stores ring Seccia up whenever a new shipment arrives. He is generally there while the truck is being unloaded.

Seccia used to shop exclusively at Barneys—"The boys still call me whenever something really special comes in," he says. But over the last few years, he began finding himself farther afield. "Barneys just got too popular too fast," he complains. "They edit too much for my taste. I want to do my own editing of the designers." He finally decided to buckle down and take his shopping seriously—hence, his neighborhood maps.

Seccia has developed two rules over the years. The first is that he never shops sales: "If it was in the store and I didn't like it enough to buy it in the first place at full price, I don't want it." The other is that he does all serious shopping alone. "Weekends, I'll play-shop with my friends. But you can't concentrate with so many other people around."

Also, he's just a tiny bit reluctant to give away too many of his strategies. In the course of our talk, Seccia doesn't entirely relax until I promise not to try to weasel the maps out of him. He appreciates my delicacy.

Seccia's hard work has paid off: He has a lovely collection of couture-wear and vintage clothing, including a tie from the forties that sports a lady *en déshabillé*. "Some of the things I've found I wouldn't even have dreamed existed," he says in hushed tones. "Like my fifties gabardine jacket with leopard-skin trim—in my exact size, no less!"

Sometimes Seccia is overcome with awe at the wonderfulness of the clothing he has been able to find. "But realistically, no one else hits these stores like I do," he admits. "If it exists, it's almost inevitable that it come to me."

You Have to Draw the Line Somewhere

Artist Barbara Melser Lieberman has 280 pairs of shoes. More or less. As she explains, certain shoes don't count—like sneakers and slippers. The shoes have to be of a certain quality to make it into the inventory. Vittorio Ricci, Maud Frizon, and Susan Bennis Warren Edwards originals make up the bulk of her collection. (The average price of a pair at Susan Bennis is $450.)

When asked how often she goes shopping for shoes, Lieberman looks baffled. "I'm always looking for shoes," she says. "I don't ever go out with the intention to buy. It just happens." She is also mystified when I ask how much is too much to spend on a pair of shoes. "If it's something you want, eventually you're going to get it, right?"

Like Seccia, Lieberman almost always shops alone: "It's an experience you can't share," she explains. "No one likes to shoe-shop the way I do. I have a checklist of ten points that I put any shoe through." She demonstrates with a silver pump, balancing the heel in the palm of her hand, peering at it from every angle like a diamond cutter.

Because of the checklist, Lieberman has made very few shopping mistakes. And even the mistakes sometimes magically remedy themselves. Lieberman drags out a pair of flats appliquéd with dancing ladies. "When I bought these they *did not fit*," she says. "But I loved them so much, I bought them anyway." She dramatically slips the shoes on her feet—and yes, today they're the right size! "See," she says, laughing merrily. "I wished them into fitting."

Her work doesn't end with the purchase of the shoes. Every shoe is named and dated on the sole. "If the shoe doesn't come with a name, I give it one," she says. Now considered part of the collection, the shoes are treated like precious heirlooms—Lieberman dusts them, fusses over their nicks and scratches, and, if caught in the rain, will literally walk barefoot on the sidewalks of New York rather than expose her loved ones to the cruelty of the elements. It is pouring the day I visit Lieberman, and while she describes the depths of her devotion, I desperately try to hide my sodden black flats under my chair. "That's all right," she says kindly. "I think certain shoes actually improve with age. Black leather is really meant for wearing."

If a pair somehow *does* manage to get worn out, Lieberman never even considers replacing them. "You can't replace shoes," she says. "They're like old friends. You have to get other friends—*better* friends. You upgrade."

Lieberman is in the process of renovating her apartment—one entire room is now given over to her shoes. There, they are categorized by color and stored in one of ten cabinets watched over by a smoke alarm and fire extinguisher. A select few are spotlit in the seasonal-display cases.

Finally, I can restrain myself no longer. Just what *does* Lieberman think of Imelda? "Anyone with more than 365 pairs of shoes," she says without hesitation, "is a pig." Oh.

Lieberman plans to cut herself off at 365. "What woman can honestly say she needs more than one pair for every day of the year?"

More Is More

Larry Ashmead has a three-room apartment, an eleven-room house, and a two-story barn. And there is no room left for his purchases.

The reason becomes clear when he itemizes a few of his possessions, a litany that sounds like the Happy Homemaker version of "Twelve Days of Christmas": fifteen sets of dishes, twenty room-size rugs, eight dining-room sideboards, 2,000 salt and pepper shakers.

"But the most exciting thing just happened," says Ashmead. "Enough people died in my building, so I finally have a storage bin in the basement. That opens up all *kinds* of shopping possibilities."

Like most devoted shoppers, Ashmead gets a daily fix. But unlike many others, he cannot last a whole day. "It's such an intense experience for me," he says. "I'm limp after three hours."

The saddest time of the day for Ashmead is after five, when he leaves his office (he is an executive editor at Harper & Row) and walks down Madison Avenue, with all its tempting stores locked up tight. He loves to dip into Lamston's because it's filled with "serious" shoppers. There is nothing he abhors more than a "cautious" shopper. "If you like something," he says, "you should buy lots of it." Evidently Ashmead likes hands. His collection is just shy of 350.

I can already see that Ashmead and I must never shop together. I have been known to walk into an acre-wide flea market and leave without a single purchase. To Ashmead, that is incomprehensible. His idea of acting with restraint is to follow the Buffet Rule.

"You don't fill up your cart with too many purchases at first," he explains. "Because all you'll get is macaroni salad. And all the goodies—the roast beef, the turkey, and the shrimp—are always at the end of the line."

Sygma

TIED UP: *Seccia and his vintage neckwear.*

Ashmead once spent three hours at a flea market with a kindred shopper. In that time, his friend amassed 75 objects. The total came to $150, her day's spending limit. As she made her way to the cash register, she discovered an exquisite Japanese vase; it also cost $150.

"It was the ultimate shopper's test," says Ashmead. "Which should she buy? Of course she ended up going for the 75 objects. That's why we're friends. We understand that the whole game is about quantity, not quality. It's about how much you can carry away.

"I feel so sorry for Malcolm Forbes," he adds. "Collecting those Fabergé Easter eggs. There's a finite number of them—how can he bear it? The way I shop, my joy is never ending."

I Like to Watch

TRUE SHOPPERS KNOW NO FATIGUE. When I went shopping with a few of the world-class sort, I learned humility rather quickly. They survive on sheer adrenaline—I had to resort to carbohydrate loading to make it through the day.

When housewife Barbara Rousso goes to Paris, she alights after a seven-hour flight and hits the stores running, shopping without a break till six, when they close. "I have no energy when I'm depressed. But I'm never depressed when I'm shopping, so I always have energy," Rousso says with the somewhat circuitous logic of the super-shopper.

Rousso's shopping is not about buying—in fact, she does surprisingly little of that. Her shopping is about just looking. And looking and looking. She has spent nine years looking for that perfect something to go over her mantelpiece, three years looking for "important" earrings.

"I guess I'm not ready for them yet," she says. "I like to look. I'm a compulsive shopper, not a compulsive buyer. That's why I like New York. So much visual stimulation. There's always something new to see. I suppose you get that with the change of seasons in the country, but it's so much slower."

Rousso and her husband have renovated their sleekly modern high-rise apartment three times in the last nine years. And now that it's finally finished, she speaks yearningly about starting fresh and buying an older place that overlooks Central Park.

"I never really wanted modern anyway," she says.

Last year, Rousso went on a safari to Tanzania. It's hard for me to picture her there. After all, how many stores are there in Tanzania? But "it was the best two weeks of my life," she says. "No pressure, no hassles, nothing to look at. It was the first time in my life I didn't have to shop."

After an afternoon of shopping with Rousso, I can see why she needed that vacation. Three hours are barely enough to exchange a shirt at Bloomingdale's and make a tour (my first, her third) of the new Ralph Lauren shop on Madison Avenue, where neither of us buys a thing.

She moves like a hummingbird from room to room, pointing out felicitously chosen items. "I'm as excited by this store as I was the first time. It gives me heart palpitations. Oh, *why* can't I live someplace that makes me feel like this?" she asks breathlessly, surveying a country bedroom with shining eyes. "Didn't someone once say, 'Anyone who says money doesn't buy happiness doesn't know where to shop'?"

Rousso feels sorry for her husband because he's gotten to the point where he no longer wants anything. In fact, he wishes there *were* something he wanted.

"I don't think I'll ever reach that point," she says. "And he can't get the pleasure I get from just looking. He's the only man I know who tells his wife to go out and buy. He can't understand how I could spend a whole day shopping and not come back with a single thing to show for it."

Do Unto Others

SHOPPING IS TRADITIONALLY thought of as a selfish activity, but it doesn't have to be that way. Larry Ashmead comes from a long line of serious consumers, and therein lay his dilemma: He and his mother liked different kinds of shopping. Ashmead is a flea-market maven; his mother liked appliances. So he began to make imaginary shopping trips to keep his mother happy.

"Every week she'd call me, and her first question was 'What did you buy?' " says Ashmead. "I'd have to make up things to please her. I'd say I bought a blender. And then her next question would always be 'Avocado or harvest gold?' I'd have to be real careful and re-

BUY IT, YOU'LL LIKE IT: *"It's all about quantity, not quality," says Larry Ashmead. "I feel so sorry for Malcolm Forbes, collecting those Fabergé eggs. There's a finite number of them—how can he bear it?"*

member what I told her. Because three months from then I might slip and tell her I'd bought a harvest-gold blender. And she'd remember in a flash that I already had one."

Toni Parmet also shops for others—though in her case, the purchases are real. Completely unaided, she buys clothing for her entire family and an occasional friend. When her daughter, Davina, was in college, not a week went by without Parmet's sending her a new pair of pants, a blouse, or a jacket.

"Davina doesn't like to shop," says her mother. "But then, she doesn't need to."

I am momentarily consumed with envy. Lucky Davina—why couldn't *I* have had a shopping mother? Why is it left up to *me* to supervise my sisters' education?

Parmet's buying for others is particularly impressive given the fact that she buys only bargains. And in all her years of shopping the sales for others, she has never made a mistake.

"Except for the raincoat I bought my son-in-law," she admits. "It was half an inch too long. But he doesn't count—he's too new. Give me a couple more years of buying for him and I'll be able to do suits."

When Davina was eleven, Parmet discovered a white satin wedding gown in a thrift shop. The dress was only $15, and Parmet bought it. Eighteen years later, her daughter wore it on her wedding day. "It didn't need a single alteration," Parmet says with a matter-of-fact shrug. "It fit her like a second skin."

Becoming a shopper of this caliber isn't easy. Parmet has been hampered by having a full-time job as a psychiatric social worker, but she tries to squeeze in shopping practice whenever she can.

"Even if I don't buy, it's not a waste," she says. "I just think of it as preparation for the next time. When I've found something terrific for someone, it's a successful day. It's not too often at work you can say, 'This was a successful day.' "

When I get ready to leave, Parmet scans me head to toe, clearly calculating my size. "Got anything special you're looking for?" she asks.

A SHOW OF HANDS: *Ashmead and collections.*

The Domino Theory

TWO YEARS AGO, A FUR COAT found its way into my office. Animal lovers shrieked, others laughed and called the coat's owner bourgeois. Today, there isn't enough room in our closets to hold all the friends of that first lonely mink.

Accomplished salespeople capitalize on the domino theory all the time. Jeanne Billman at Susan Bennis Warren Edwards refers to it as shoe envy. When I slip on a cute little $800 number in pink crocodile, I find myself the focus of furtive glances from other shoe fiends.

"This is a lovely shoe, isn't it," Billman says, in a voice designed to carry. One woman nudges her companion. Minutes later, she is slipping her feet into my shoes.

Billman whispers in my ear, the voice of temptation. "You see, it's happening. *Shoe envy.* You can almost hear her thinking, If I had those shoes, what wonderful things would happen to me? Now go one step further. If *one* pair would make your life so wonderful, just think what would happen if you had it in *all four colors?*"

Shoe wars are almost a daily occurrence at the store. "They get quite upset if someone's buying more than they are," Billman says. "There's a real one-upmanship to it. Some of them have run out of shoes to buy, so they're into duplicates now." One woman recently spent $50,000 keeping up with the Joneses.

It should be noted that the domino theory is not at all the same thing as "dual hysteria." That, according to Mimi Pond, the author of *Shoes Never Lie,* is what can happen when two friends shop together—a generally inadvisable thing, according to my sources.

Once, against Pond's better judgment, she and Barbara Lieberman went on a shoe binge. To this day, the two aren't quite sure how it happened, but they came home with identical pairs of peculiar-looking red suede pumps weighed down by heavy silver chains. Lieberman's pair doesn't even fit.

Champion shoppers often rail against the domino effect. "I spend so much time thinking about what direction I'm going in, stylewise," Buster Seccia complains. "So much research has gone into it. *I'm* the one who weeded out the merely okay from the terrific. *I'm* the one who took the chance and wore a longer jacket. And then people take advantage of all my hard work and copy me. Well, I just don't think it's fair."

Seccia is particularly annoyed about the incident of the tropical-fish-motif shirt. "A friend of mine just started buying those shirts," he says, striving mightily for equanimity. *"After* he'd seen my collection. I'd like to think it wasn't as deliberate as it seemed."

Somewhere Over the Rainbow

MURIEL FLEMING IS KEEPING watch: One of the Sonia Sisters is contemplating. Fleming manages Henri Bendel's Sonia Rykiel boutique, which many serious shoppers regard as a more than likely place to find the Holy Grail.

"She'll be contemplating for hours," Fleming says, nodding toward the intent woman peering at her reflection in the mirror, turning this way and that, grimacing in actual pain when she sees a less-than-flattering angle. "I could go upstairs, have lunch, be back an hour later, and she'd still be here, amusing herself with the pieces."

Fleming calls her customers the Sonia Sisters because of their spooky resemblance to one another. "It's like a sorority. They acquire their first Sonia piece and then the whole indoctrination begins," Fleming says. "Gradually, they become obsessed with acquiring all the right pieces—the skirts, the undersweaters, the cardigans. Along the way, they lose all sense of humor."

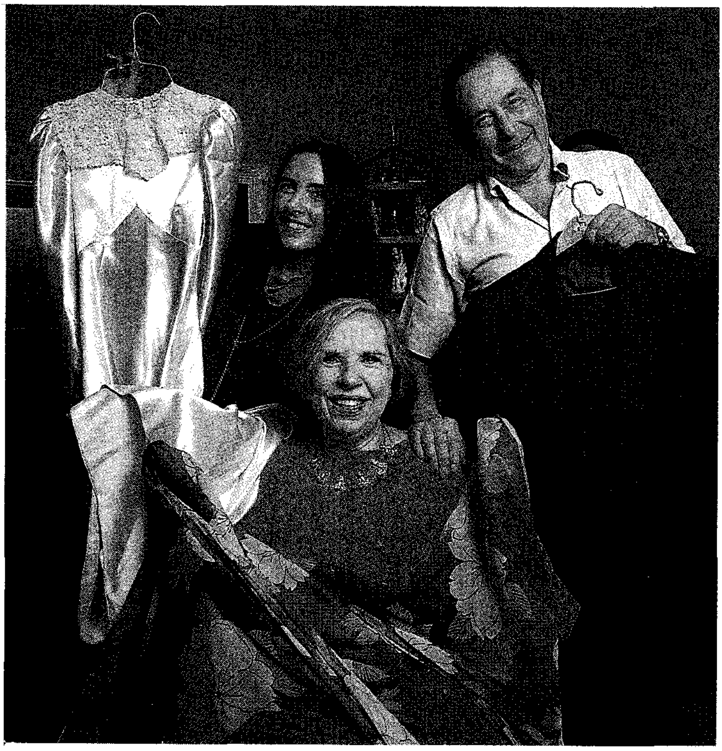
One can begin to understand all this contemplation when one considers the prices of the pieces: $300 on average for a wool skirt. But it isn't simply cost that explains the peculiar obsession of the Sonia Sisters. There are only so many Sonia pieces to go around. The shop at Bendel's resembles a jewel box; five's a crowd there, particularly when all five are bent on achieving the same end.

"I have to patrol my pieces very carefully," says Fleming. "I'll drape things to be held on my chair. And the Sisters invariably start there, poking and pulling at pieces that aren't theirs, rather than going to the racks. They can't help themselves. What's really difficult is if two grab the last piece—you have to be like Solomon to decide who will get it."

Every Wednesday and Friday, a few of the Sisters will stop by to visit Fleming, just to be sure a piece hasn't turned up that they haven't seen. The full moon brings out what Fleming describes as the "truly crazy Sisters." And all hell breaks loose at the beginning of every season, when the little black book arrives. The book includes swatches of fabrics as well as sketches of the pieces to come.

"I have one lady who knows the exact moment my book arrives," Fleming says. "She even knows the schedules of the shipments. I'm on her bad list right now because I let a piece she wanted slip by."

Letting the grail slip through their fingers is the nightmare of many shoppers. Especially if they once had their hands on it. Five years ago, Larry Ashmead had run out of room. So, reluctantly, he held a garage sale. "To this day," Ashmead says, "I remember and resent every single thing I sold. I'd buy it all back at three times the price. I know I'd find room for it all somehow, somewhere."



MOTHER KNOWS BEST: *The Parmets with their bargains.*

Guilt Trips

NON-SHOPPERS SMUGLY ASSUME that shopping guilt involves an uncontrolled orgy of spending, followed by a period of penance. But of course, it's far more complicated than that.

When I was looking for a purse, I discovered through my shopping network that Century 21 was offering Dooney & Bourke bags at absurdly low prices. I ran down, quickly chose one, then waited to pay, behind a woman staggering under the weight of two enormous shopping bags filled with purses and shoes. Her eyes zeroed in on my single purchase and she sighed. "God, I feel guilty," she said.

I did what any decent shopper would have done. I gave her a supportive little lecture about all the great bargains she'd found—if she thought about it enough, she could convince herself that she'd actually *made* money.

"You don't understand," she said impatiently. "I don't feel guilty about what I've bought. I feel guilty that I didn't get a Dooney & Bourke too. It's such a bargain, how could I throw it away like that? What's wrong with me?"

There are, admittedly, shoppers who suffer guilt pangs over the sheer quantity of their purchases. One trying Saturday at Bendel's Sonia boutique, a flock of Sisters were avidly pursuing the pieces, when one suddenly lost her head. She threw up her hands and cried, "I can't stand it. I just can't stand it. I saw a show on leprosy last night—I'm sending all my Sonia money to the lepers."

"She only bought two pieces that day," Muriel Fleming says dryly.

The true shopper is endlessly inventive in coming up with ways to deal with the guilt. Larry Ashmead makes up spending limits for specific items.

"I can't spend more than $5 a week on penguin figurines," he says. "But even there I play games. I won't spend the money for a few weeks, and then all of a sudden I'll remember—I have $150 in my penguin fund!"

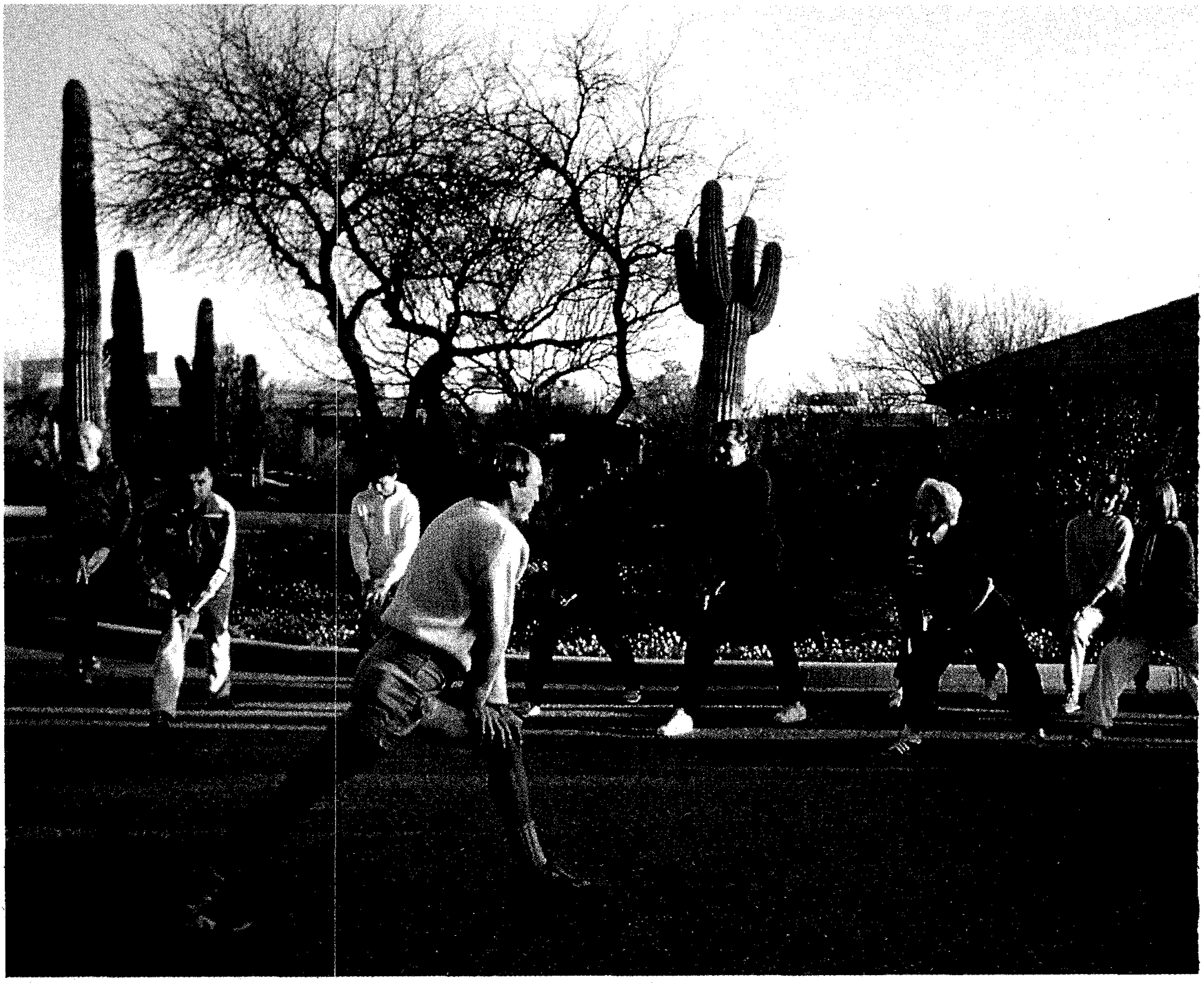
Buster Seccia constantly feels guilty that all his savings have gone into shopping. But he admits he wouldn't have it any other way. "People my age [he's 35] have houses, investments in their future," Seccia says. "But that's not important to me the way shopping is. If I have to do without a home, that's okay."

Sometimes Seccia thinks about retiring from shopping and moving to the Arizona desert. "It kind of intrigues me, the idea of not being able to shop," he says. "But I can't quite imagine what it would be like."

Ashmead knows what it's like. And he doesn't want to repeat the experience. Once upon a time, he spent eight years studying to be a geologist. "I was in all sorts of desolate places. Places where you couldn't even *think* about shopping," Ashmead says. "I'm not sure I gave up being a geologist just to shop, but it certainly was a factor. I don't want to be someplace without stores ever, ever again." ■

GAEL
TAKES IT OFF

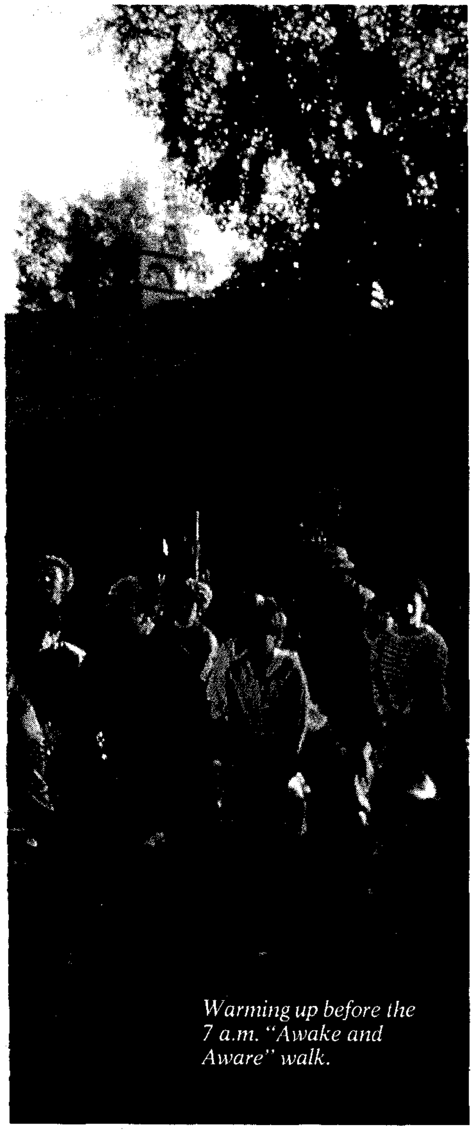
CALORIE-COUNTING AT CANYON RANCH • BY GAEL GREENE



"I LOVE AND ACCEPT MYSELF completely as I am. Everything I eat turns into health and beauty. I'm now attracting and receiving all that I need to be fully nourished on all levels of my being."

Far off in some subliminal level of consciousness, I hear the voice of the hypnotherapist. I am getting thinner at the Canyon Ranch spa in Tucson, Arizona. It's all-out war on excess padding. Mind-over-matter is just one weapon. Speedwalks, pelvic tilts, dance routines straight out of *A Chorus Line*, vegetarian chili, and bitsy strips of papery baklava steel the arsenal of attack. A week of being run ragged and nibbling "gourmet" tidbits is costing me $3,000, plane fare included—$500 a pound, $500 an inch.

Why am I here? Because a woman can never be too rich or too thin. Because in my Zip Code there are twenty nubile women for every eligible man. Because I've been waiting a long time for the Rubenesque woman to come back in fashion and she's nowhere in sight. Because summer is coming and I want to look sleek in my fifteen-year-old bikini.



Warming up before the 7 a.m. "Awake and Aware" walk.

Actually, I'm a spa connoisseur. I've been coddled and cosseted at the Golden Door in Escondido, and shed *beaucoup* kilos intoxicated by the *cuisine minceur* of Michel Guérard at Eugénie-les-Bains in the southwest of France. I've been starved at the Institut Cambuzat in the Swiss mountains, pummeled at Palm-Aire in Florida, and thalasso-therapied at Gurney's in Montauk. And given irresistible provocation—love, a $100 bet, the need to zip up a favorite gown by a week from next Thursday—I've even exercised stern discipline at home.

I've probably lost 1,000 pounds or so since I dedicated myself to slow death by mayonnaise as *New York's* restaurant critic. You might think I'm just losing the same five or ten pounds over and over again. But to me, it's always a new five pounds, and if it's the toll of an April idyll in Paris, I try not to weep, vow not to comfort myself with chocolate, slowly build up my resolve for the inevitable diet.

Misery is less miserable with company. So I find the perfect candidate—David Liederman, a walking ad for delicious excess. His wife agrees to stay home and watch over David's Cookies. Where will we go? All our spa-hound friends are high on the Canyon Ranch—64 acres and $7 million of desert spa. It isn't easy booking. But at the last minute, two vacancies bloom.

We leave the morning of a freak snowstorm. "Should we stop at Sylvia's for breakfast?" David asks. "Biscuits, grits, smothered pork chops." I guess my face registers shock. "Airport, driver," he says grimly.

"How can I be thin?" he groans. "I have seventeen pints of ice cream in my freezer sent for me to taste."

Being with David is making me feel almost healthy, practically grown up. For twenty minutes, we share our fantasies—great slabs of foie gras at L'Ami Louis in Paris, garlic-potato cake, molten brownies, sour cream, ice cream, crème brûlee, the pill that will let you eat anything you want and that will absorb all the calories.

"I'm not eating on the plane," David vows.

"All right. I'll fast, too." We are getting into our fitness groove.

IN THE GREAT LEAP FROM REDUCING farms to fitness retreats, today's spa emphasizes learning new habits. "If you don't take any of this home with you, you've spent a lot of money for a few days of sunshine," Canyon Ranch owner Mel Zuckerman likes to say. What I took home from my last spa splurge, in spring 1981, was a vow to do an aerobics workout every day. I can't say I love it, but I love myself for doing it. So I'm sulky now to find we've arrived at the spa too late for serious exercise.

Sipping iced Red Zinger tea from the mostly-caffeine-free-beverage bar in the Wicker Room, I unpack, pull on tights and a leotard, pencil on fresh eyeliner. No going natural here—Canyon Ranch is co-ed, and I don't want to traumatize a potential hiking date by appearing without rouge. There are big fat red and yellow roses guarding my terrace, and the pansies, petunias, snapdragons, and marguerites remind me of childhood gardens, except that in Michigan, we never saw amaryllis like these or spiky cactus in full spring bloom.

Soothed a bit, I'm not even agitated over being late for meditation. "*Neti, neti . . . ooooom,*" we are chanting and breathing—banishing all thought, obliterating images of hot-fudge sundaes and Buffalo wings, letting the sun shine in. A beatific beginning.

At the Golden Door, a maid hands you your workout wardrobe, fresh from the laundry every day, and you consult a paper fan pinned to your T-shirt for your customized exercise regime as a gong sounds the summons. If you don't appear, someone is likely to come after you.

SLIM PICKINGS: *The food is pretty but uneven.*

At Canyon Ranch, *you* make the choices. The myriad options can be confusing. And if you hibernate in your room till lunch, no one will notice.

Forget all visions of the spa as a fat farm. The crowd assembling in the clubhouse for decaf that first morning is just lightly sprinkled with candidates for drastic reducing. A few are gently bulging. Some might be happier with a redistribution of curves or a flatter belly. But most seem trim and aggressively fit, and there is a chummy coven of size 8 blondes who look as if they do nothing all day back home in Beverly Hills except shop and get their nails done.

Keeping just behind the leaders in the two-mile, half-hour "Awake and Aware" walk has me breathing hard and running a fifth of the time, but I'm determined, because that's the kind of effort that can shave half a pound a day. By the time of my official weigh-in, I'm already a pound lighter. I would like a

SWEET CHARITY: *When a dessert is indecently minuscule, some of the servers are straight-faced and exit fast. Others have the grace to giggle when they leave a marble-size ball of Peanut Butter Delight.*

doughnut for breakfast, but I settle for half a grapefruit, granola with too much cinnamon, and a small dollop of yogurt. David describes his dreams—binges and feasts, a kind of gastronomic pornography. We savor the images without the calories.

I'm full of energy, trembling from the morning's exertion but raring to go. Even a clod with two left feet can find a safe niche in the roster of classes posted in the spa. There are high- and low-impact aerobics, trampoline tricks, water drill, yoga, and a few classes for men only. Sign-up sheets tempt you to skip out for long midday mountain treks, or to bike up the canyon. There are three pools, and courts for tennis, handball, racquetball, and wallyball (a variation on volleyball). In each locker room is a Jacuzzi that is hot and another that is hotter, a solarium, sauna, steam bath, and eucalyptus-inhalation room. There is even a co-ed Jacuzzi a couple may sign up to share.

WRAP SESSION: *An herbal body wrap is included in the seven-night package.*

And what luxury. The floors of the exercise rooms "float." Thickly carpeted, they really bounce (kind to shins, ankles, and knees). Two instructors lead most classes—one to coach and cheer, one to correct and choreograph simpler movements for anyone who can't keep up. There is an innocent amiability, an inexhaustible cheerfulness about the crew that may be uniquely western. One or two of the women are even kind enough to have imperfect bodies. For sure you could not re-create the Canyon Ranch and staff it in New York, unless you gave everyone prefrontal lobotomies.

THIS FIRST MORNING, I'M OFF to Stretch and Flex, Body Contour, and Mini Power before lunch, where I'm so hungry I opt for two salads—a pleasant (200-calorie) mix of raisins, nuts, apples, and sunflower seeds called Positive Power, and a huge bowl of raw vegetables and mostly tough greens (75), with a dab of yogurt (30) blended into the house's vinegary Jet Fuel dressing.

At times, I feel frantic. We've been chewing away for almost an hour. At times, I am bored, inspired to explore sherried pea soup (35 calories and surprisingly good), paella (250 and filling), Canyon Ranch burger (205, small and rubbery) with delicious Ranch fries (35 calories... they're actually baked). Vegetarian chili—just beans and sauce and a melt of cheese—is amazingly good (240 calories), as is guacamole made with asparagus (25).

David is madly improvising. He's discovered that the chicken consommé has no calories at all. He tosses enoki mushrooms in his and adds a tingle of Tabasco. He doctors the Jet Fuel dressing with mustard, garlic powder, and pepper. Soon, he is setting everything afire with Tabasco—baked potatoes (70 calories), lasagna (140), moussaka (155), tamale pie (195). "You feel fuller when your mouth is hot," he points out. It's true. He asks permission to grill our game hens outdoors. Permission is denied.

No one counts your calories. No one scolds if you order seconds or thirds. When a dessert is indecently minuscule, some of the servers are straight-faced and disappear fast. Others have the grace to giggle when they leave a marble-size ball of Peanut Butter Delight (50 calories) or a sliver of cheesecake (90).

Our one-week, $2,030-a-person package (plus 17 percent tax and service) is cheaper if two share a room, is discounted in the summer, and has fine coddling extras: four massages, an herbal body wrap, facial, haircut or manicure, and one free mind-bender—a session in "wellness," nutrition, biofeedback, or hypnotherapy. And at night, there is bridge or billiards, poker, a film on the VCR (with little 25-calorie Baggies of dry, unsalted popcorn), or you can improve your mind with lectures called "Do You Have Fat Blood?" and "Why I Am the Way I Am." If you aren't too booked or too hungry or too exhausted, you can explore the spa's nutritional philosophy in lectures before lunch.

"No sausages, no salt, no ice cream, only six or seven ounces of protein a day," David reports after one lecture. "I'm training myself to fantasize about beans. Do you realize a meal at Troisgros must be at least 3,000 calories?"

By the third day, I'm dragging. After the morning walk, I barely have energy for breakfast. "You're overdieting," the nutritionist advises. So I add more calories in complex carbohydrates. By the weekend, I'm rallying.

The next day, without asking, David signs us up for a 7 A.M. bike ride. We are a motley group, a couple of long-distance cyclists, some occasional bikers, and me ... haven't been near a bike since I discovered taxis. But these fat-tire bikes are to ten-speeds what four-wheel drive is to a golf cart. We are climbing high into the mountains on bumpy rugged trails... guess who in the rear. The strain and trudge up is easily worth the wild soaring flight down—and the bikers' hearty breakfast waiting below.

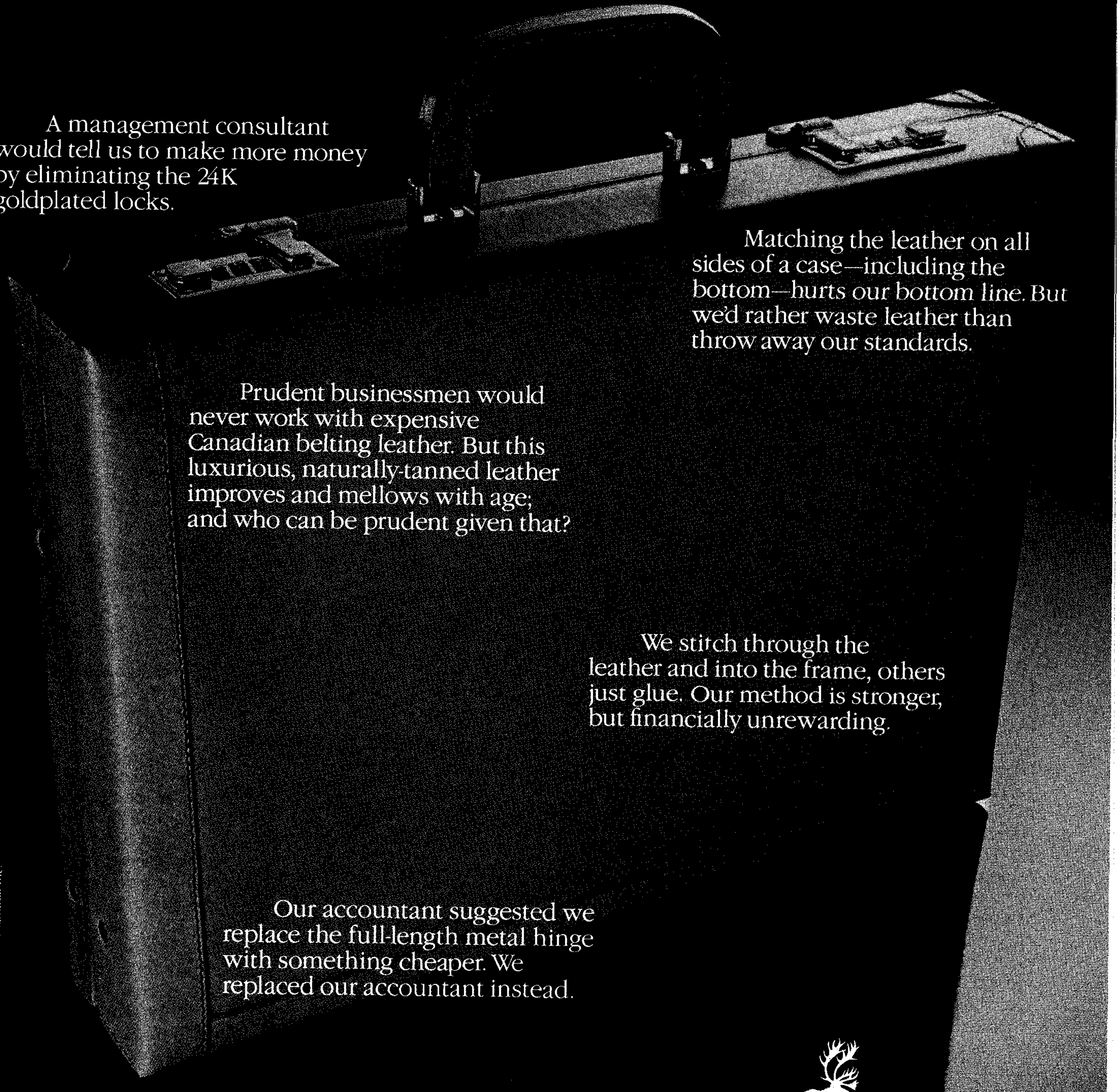
The morning of departure, I'm down six pounds. He's lost thirteen and a half. "I'm going to stick to this till I've lost 100 pounds," he vows.

"I'm going to walk fast every morning," I promise. "Before . . . hmmm . . . *after* breakfast."

Canyon Ranch, 8600 East Rockcliff Road, Tucson, Arizona 85715; (800) 742-9000. ■

Photographs courtesy of Canyon Ranch.

If our business judgement were better, our business cases wouldn't be nearly as good.



A management consultant would tell us to make more money by eliminating the 24K goldplated locks.

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THE WHITE MENACE

HANDLING ASBESTOS IN THE HOME•BY DANIEL WISE

LAST SPRING, A NEIGHBOR, Leslie Darhansoff, set out to repaint the trim under the window in the bedroom of her five-year-old son. When she tipped back the wood cover on the radiator, she found, on the underside, a piece of material like thin wallboard, filled with a grayish, powdery compound. The board, its edges drooping, was beginning to separate from the cover, and the board's skin was torn; flakes of its chalklike filling dangled from the tear lines. Pieces of the filling had fallen to the floor.

Darhansoff, who has done public-relations work for the American Cancer Society, suspected that the board contained asbestos, so she sent it to a lab to be tested. She was right: The sample contained "100-percent chrysotile asbestos." Since his birth, her child had slept no more than an arm's length from the damaged radiator cover.

Darhansoff told four of us, her neighbors, what she had found; her news sent us all scurrying back to our apartments to see if we, too, had an asbestos problem. All of us found the substance in an exposed condition in our apartments, and so did another tenant in the building who had heard Darhansoff's story through the grapevine.

Having discovered dented pipe wrapping containing asbestos in my wife's clothes closet, I had a very immediate reason for wanting to find out more about the dangers of asbestos.

I learned from talking to a number of experts that the asbestos that's likely to be found in New Yorkers' apartments, like asbestos found elsewhere, presents no cause for concern if it is in perfect condition—if it isn't frayed or otherwise degraded so that fibers are released into the air. Undamaged asbestos poses no danger to humans. But if the substance *has* been damaged, so that it's getting into the air and can be inhaled, it should be either removed or contained. Carefully.

The medical community is concerned that inhaling asbestos fibers may cause cancer of the lung, cancers along the gastrointestinal tract, or mesothelioma (an invariably fatal malignancy of the chest or abdominal lining) after a latency period of twenty years or more.

No one can produce statistics on the numbers of deaths that can be linked to damaged asbestos in the home, for the necessary studies have not been conducted. (The dangers of inhaling asbestos in the workplace have been well documented, however.) No one can even say just *how much* asbestos must be inhaled, and *for how long a period*, to produce cancer many years later. But caution seems warranted. "The problem is that once asbestos is inhaled, it is never expelled from the body," says Dr. Irving Selikoff, whose research first brought the dangers of asbestos to public attention. "You may breathe it for one day—and thus have, theoretically, only one day's exposure—but since the substance

INSULATION: *Be suspicious of pipe wrapping—like this air-cell asbestos-paper pipe insulation—that has been damaged.*

Photographs courtesy of the White Lung Association.

remains in the tissues, the lung cells can be exposed for the next 30 years.

"There are many reports of mesothelioma occurring from what was originally thought to be trivial exposure, such as sawing asbestos-cement blocks in home workshops," Selikoff points out. "And there is much information on cancers having occurred among wives and children of asbestos workers. These family members were not even directly exposed—they breathed in asbestos dust inadvertently brought home on the clothes of their husbands or fathers."

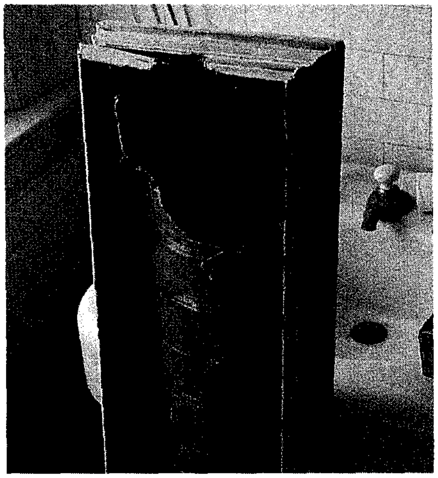
It seems only sensible, then, to learn what damaged asbestos looks like and to have it removed—or contained—if you find it in your home. "If asbestos is releasing fibers into the air," Selikoff says, "don't waste time on dust counts—take care of it." You can handle some of the more prevalent kinds of minor asbestos problems yourself, using appropriate safety procedures.

Where to Look

Between the 1890s and the late 1970s, asbestos was used around radiators, to insulate pipes, to protect walls and cabinets near stoves, to create a textured effect in paints, to soundproof ceilings, and to fireproof exposed steel structural beams in parking garages. It was also used, in some buildings constructed between the 1940s and 1972, in the "dead space" between suspended ceilings and structural ceilings through which the ventilation system recirculates air to enclosed areas, like common hallways. If these products are damaged, they're likely to release fibers into the air. (Chrysotile asbestos—the kind most likely to be found in homes—is whitish; amosite asbestos, found sometimes in pipe or boiler insulation, ceiling tiles, and spray fireproofing material, is brownish; crocidolite asbestos, found occasionally in spray fireproofing material, is bluish.)

Asbestos was also used in a number of more sturdy materials, where it poses no hazard unless it is disturbed during renovations or routine repairs. These materials include asbestos-backed linoleum, asbestos-vinyl tiles, asbestos shingles, and acoustic ceiling tiles of the type found in basement recreation rooms. The experts also point to some less typical situations in which asbestos was used as a soundproofing material inside apartment walls or in older forms of wallboard or spackling compounds.

Edward J. Swoszowski Jr., an indoor-air-quality consultant in Norwalk, Connecticut, says that he has seen "hundreds of buildings that contain asbestos materials." In some, the materials are in excellent shape, he says, while in others, they are "in such poor shape as to pose a real and immediate danger to the health of persons living in them."



RADIATORS: *Note the damaged asbestos-paper lining of this radiator cover.*

Charles E. Marino, president of Braxton Engineering, a firm that performs inspections predominantly for tenant associations in buildings going co-op, reports that "close to 100 percent" of the buildings he has inspected that are more than 25 years old have deteriorated pipe wrappings containing asbestos. Pipes wrapped with deteriorated insulation often run through common hallways, laundry rooms, storage rooms, and boiler rooms in building basements.

What to Look For

If asbestos is found in good condition, Selikoff advises, leave it alone: Tampering with it is likely to create a hazard where none existed. However, when the asbestos is friable—easily crumbled by light pressure—it would be desirable to take protective measures.

Look for areas where asbestos has become water-damaged, dented, corroded, blistered, or otherwise damaged in a fashion likely to release fibers into the air. Exposed hot-water pipes and steam risers may have been wrapped with insulation containing asbestos; these wrappings usually consist of a material that looks like corrugated cardboard or like hardened plaster under a protective jacket. This insulation may be found in basement areas like laundry and storage rooms, and in crawl spaces, cabinets, and closets abutting radiators or hot-water outlets in kitchens and bathrooms.

The material found under radiator covers looks more like a piece of plasterboard. Sprayed-on asbestos, like that used to fireproof exposed steel beams, looks like the matted material used to upholster couches, except that the outer edge is hardened.

To take samples, wear rubber gloves and dampen (but do not soak) the asbestos with a plant mister. Gather at least three samples that have fallen to the floor or already worked loose; you need to minimize the release of fibers into the air. Put them into film canisters or double plastic bags and mail them to a testing service. You'll pay about $25 to $35 per sample. If you want someone to conduct a survey of your apartment and take samples, you'll pay between $250 and $350, plus the sample fee. A few of the laboratories in the metropolitan area that do this work are listed below. If you choose another lab, call the United States Environmental Protection Agency (EPA) hot line (page 57) and ask whether the lab has successfully completed the EPA's sampling test.

☐ Enviro-Probe, Inc., 1424 Williamsburg Road, the Bronx, New York 10461 (863-0045).

☐ White Lung Association, 5 Beekman Street, Room 1031, New York, New York 10038 (619-2270). The association does not operate a laboratory, but for a fee of $100, plus travel expenses and lab fees of $35 a sample, it will send someone to inspect your home and make recommendations for appropriate remedial action.

SPRAYED-ON ASBESTOS: *Fallout from the asbestos material that had been sprayed on the ceiling shows up as dust on the air duct.*

☐ Atlantic Environmental, Inc., 3108 Route 10, Denville, New Jersey 07834 (201-366-4660).

☐ Environmental Monitoring & Consulting Associates, P.O. Box 892, Somerville, New Jersey 08876 (201-526-1904).

☐ Clayton Environmental Consultants, Inc., 160 Fieldcrest Avenue, Raritan Center, Edison, New Jersey 08837 (201-225-6040).

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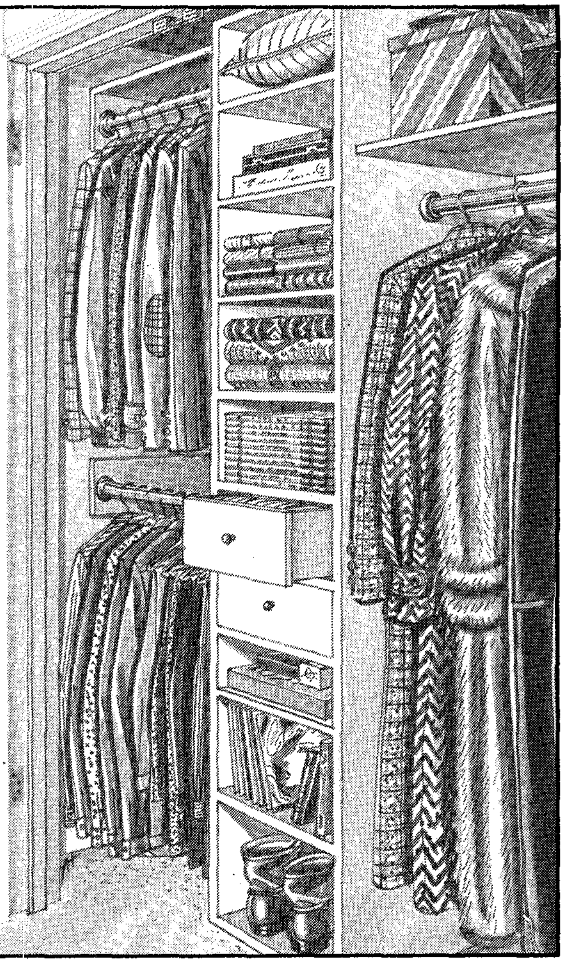

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☐ TAKA Asbestos Analytical Services, P.O. Box 208, Greenlawn, New York 11740 (516-261-2117).

☐ Kemron Environmental Services, 755 New York Avenue, Huntington, New York 11743 (516-427-0950).

Simple Measures

MINOR MATTERS THAT CAN be handled by a layman include disposing of radiator-insulation boards that have not seriously deteriorated; patching separated seams and exposed ends on pipe wrapping; and patching small dents or abrasions in the pipe wrapping's protective coating.

These are the procedures the experts recommend. You'll save yourself a great deal of money by going to all this trouble, rather than hiring someone to do the job for you. *Asbestos in the Home,* a booklet offered free by the United States Consumer Product Safety Commission (1111 18th Street NW, Washington, D.C. 20207; 800-638-2772), is a useful guidebook.

☐ Wear disposable rubber gloves and a protective mask specifically designed to trap asbestos particles; a surgeon's mask is inadequate. (See store information below.) Be sure the packaging for the mask states that it is designed for asbestos and approved by the National Institute for Occupational Safety and Health. If you don't have throwaway clothes, buy a pair of disposable coveralls in a hardware store. Wear rubbers over your shoes; when you're finished, sponge the rubbers clean.

☐ Lay plastic sheeting on the floor. Dampen the damaged asbestos, and its surrounding area, with a plant mister.

☐ Repair the damaged area of pipe wrapping with lagging cloth: Dip the cloth in water to activate its adhesive, and apply it. The cloth is available in 75-square-foot lots ($69.70 each) from Janovic/Plaza's five outlets in Manhattan and Queens. It is also sold in eighteen-square-foot lots ($12.50 each) at Allstate Insulation, 42-20 55th Avenue, Maspeth, Queens (718-392-1732); the store is open Monday through Friday from 6:30 A.M. to 5 P.M. For irregular spots like valves and elbows, use non-asbestos lagging compound, which can be applied with a putty knife. Janovic/Plaza and Allstate Insulation Corporation sell disposable masks approved for use with asbestos at about $2 each.

☐ As you work, be sure to keep misting the asbestos and the plastic sheeting to prevent asbestos particles—which are very light—from being sent into the air as you walk about. When the job is finished, mist the plastic again and roll it up and dispose of it—and then your mask, gloves, mop, and clothes—in a double garbage bag. Damp-mop the area, then mop it again 48 hours later to catch any fibers that may have settled in the interim.

Though lagging cloth can provide good temporary protection against the release of asbestos fibers, Swoszowski says, a sealant should be applied on top of the patch for a "quasi-permanent solution." But removal by a qualified contractor is the desirable long-range solution, because you want to avoid a situation in which you have to break through asbestos insulation to get to the pipe in an emergency.

To dispose of a radiator cover that has a damaged asbestos lining, use similar measures, says Alan Stern, chief of the New York City Health Department's Division of Environmental Toxicology. Wear a mask and gloves and disposable clothing. If the lining has not seriously deteriorated—if the cover can be moved a short distance without dislodging more material—it should be double-bagged in large plastic garbage bags.

Getting rid of the cover is another matter. The Department of Sanitation has long refused to pick up asbestos-containing materials. Don't leave bags containing asbestos at curbside in the hope that your sanitation worker won't recognize the substance: The City Council recently passed a law making it a crime to leave asbestos out for garbage pickup; maximum penalties are a year in prison and a $25,000 fine.

The Department of Sanitation will accept deliveries of asbestos materials—*only* from licensed waste haulers—at its specially designated landfill, on Muldoon Avenue, Staten Island, according to the department's spokesman, Vito Turso. So you have no choice but to find one of the few licensed haulers in the city who will agree to take business from an individual. Here are a few companies that will handle small jobs:

☐ Chemical Waste Disposal Corporation, 42-14 Nineteenth Avenue, Astoria, Queens (718-274-3339).

☐ Medical & Hazardous Waste Management Corporation, 4001 Boston Road, the Bronx, New York (325-8100).

☐ Jumbo Carting & Refuse, Inc., 509 Greenwich Street (219-0446). You must take the material to Jumbo's offices.

Big Jobs

IF THE MATERIAL CANNOT BE worked on with a minimal disruption of fibers, you need to hire a contractor who specializes in asbestos-abatement work. That is easier said than done.

"Many contractors are not interested in taking on jobs as small as those in a home or apartment—and those companies interested may not know what

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they're doing. It's a Catch-22 situation," says Stern. "And there are a lot of ripoff artists who will take advantage of people's fear of asbestos."

Despite these pitfalls, the experts say, you should never attempt to tear out asbestos-containing material yourself; the danger of exposure during removal is much greater than the low level of exposure you face from undisturbed but damaged material.

Some of the difficulties in finding competent workers should be eased when a law recently passed by the City Council goes into effect. Under the new law (Local Law 76), contractors will be required, as of December 2, to use specially trained workers on jobs involving the disturbance of more than 160 square feet or 260 linear feet of asbestos-containing materials. For those with jobs that involve smaller amounts of asbestos than those specified in the new law, the city's Department of Environmental Protection (DEP) is working on setting up a system that will allow consumers to find out whether workers have completed the required training.

But several experts—and many of the qualified contractors who charge higher prices to cover their employees' special training and equipment—fear that the city may not give the new law enough support to make it effective. For instance, Local Law 76, passed last December, mandated that within eighteen months of the law's enactment, a study of asbestos in city buildings be completed. "That study has not even begun," says Myles O'Malley, executive director of the White Lung Association of New York. "Frankly, we're a little worried. If the regulatory apparatus is not there, people will get exposed [during asbestos removal]. Thousands of building permits will have to be reviewed; on-site inspections and spot checks must be performed. The number of inspectors the city plans to hire [30] won't be sufficient."

Some also think the new law is flawed because it requires certification of asbestos inspectors and asbestos-removal workers, but not the licensing of contractors. "That places the burden on the worker," says O'Malley. "But the contractor can just tell him, 'Do it this way or see you later.' We should be leaning on the *contractors*."

In the meantime, here's where consumers can find help in obtaining references or assessments of a contractor's plans:

☐ The New Jersey Department of Labor, Division of Workplace Standards, Office of Asbestos Control and Licensing, CN054, Trenton, New Jersey 08625 (609-633-3760). New Jersey started a certification and licensing program for contractors last summer; ask for its list of approved contractors.

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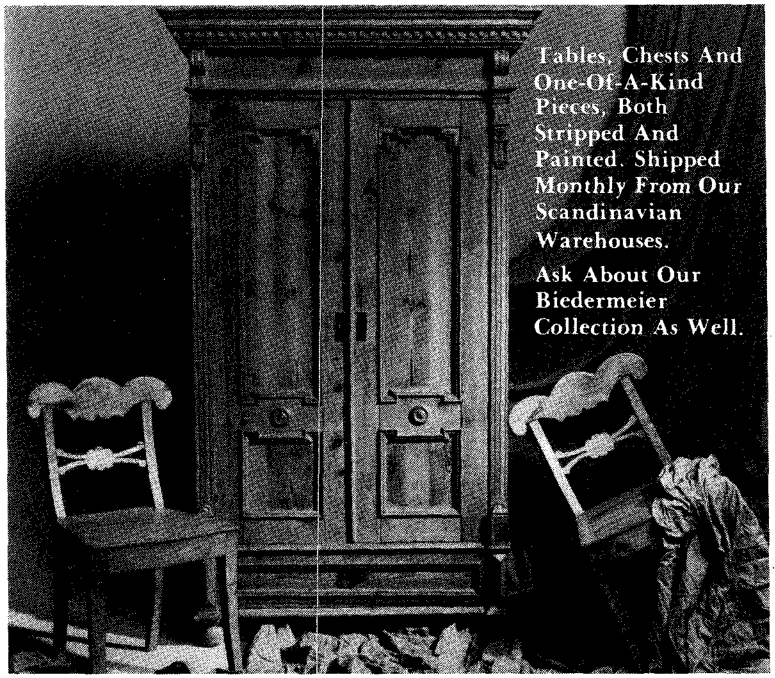

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☐ The New York City Department of Environmental Protection, Bureau of Science and Technology, 51 Astor Place, New York, New York 10003 (566-2720). Ask for the list of contractors used by the Board of Education.

☐ The White Lung Association (address, page 53). The association is willing to advise homeowners on their choice of contractors.

☐ If you'd like counseling as to the proper procedures to be used in your home—and a judgment as to whether the measures proposed by your contractor appear to be appropriate—you can get this help over the telephone. Call the hot line of the Bureau of Toxic Substance Assessment, New York State Health Department, Albany, New York (518-474-4987). Or call the Toxic Substances Information Line, Natural Resources Defense Council (687-6862). Other help is available from the New York City DEP's asbestos hot line (566-8977) and the U.S. EPA hot line (800-424-9065).

The EPA's book *Guidance for Controlling Asbestos-Containing Materials in Buildings* explains the procedures that contractors should use in dealing with asbestos and describes measures you should take to ensure that you have hired a competent contractor. Many agencies consider it required reading for those who have an asbestos problem. The book may be obtained free of charge by calling the EPA hot line, above.

A few suggestions from the EPA book: Those who hire contractors should require them to submit evidence that they have successfully completed training courses covering asbestos abatement; ask contractors for the names, addresses, and phone numbers of those for whom they have done abatement work, and check these references; and insist that contractors indicate whether they have been sued for asbestos-related activities or cited by any government agency for violations related to asbestos abatement.

Expect to pay dearly for a competent contractor's work. One expert considered the price I was quoted by a contractor—$350 minimum for a household-service charge—"cheap." The prices of other jobs I heard about were: $450 for the removal of two radiator covers; $2,800 to remove asbestos from pipes running through the basement of a modest home in Yonkers; $4,500 for a similar situation in a more elaborate home in an elite suburb in Rockland County; $40,000 to remove damaged asbestos insulation from a boiler and pipes in the laundry room, storeroom, and public hallways of a 117-unit building in the East Seventies; and $275,000 to remove asbestos that had been used as decorative material on ceilings throughout a 29-apartment building in the East Eighties.

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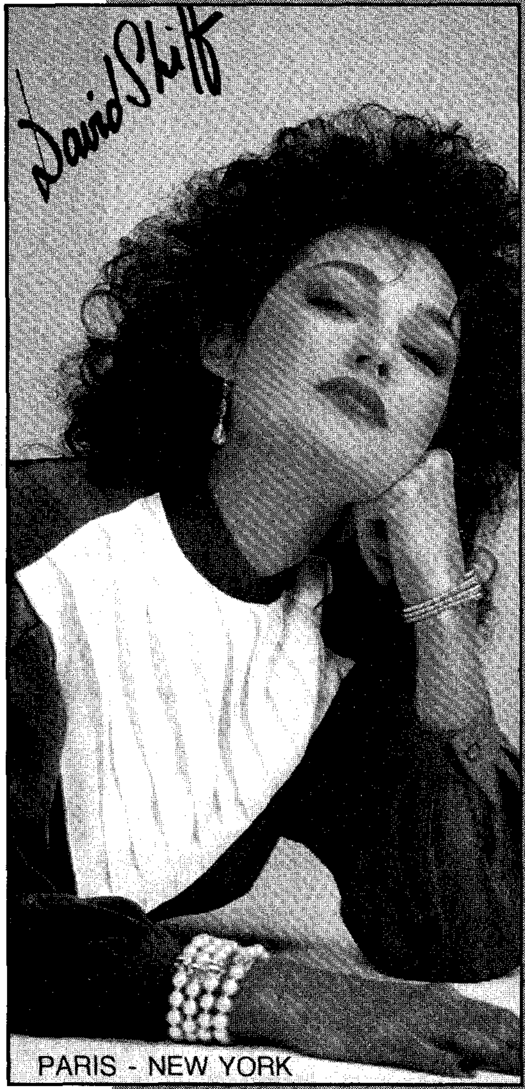

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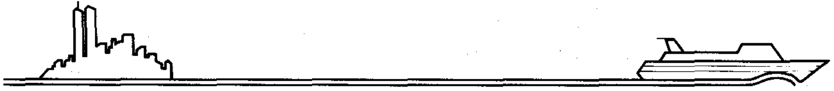

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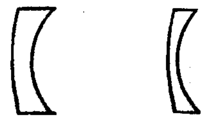

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2382 Broadway (87th-88th)
724-0850

you retain an independent consultant to monitor the work of your contractor. The White Lung Association will provide a monitor for $225 a day, including three air samples. It will also train homeowners to supervise the work themselves. Several of the laboratories listed above will send monitors at $250 or more a day.

Renovations and Repairs

"EVEN ROUTINE REPAIRS MAY expose apartment-dwellers to high levels of asbestos dust, and large amounts of asbestos are likely to be released into the air when asbestos-containing materials are sawed, hammered, or broken up," says Swoszowski. "Once clouds of dust are unleashed in your apartment, you are likely to end up with asbestos fibers embedded in your upholstery and clothes, to say nothing of coating every nook and cranny of your apartment, making a satisfactory cleanup difficult and expensive."

Serious contamination can result when boilers are replaced, according to the Health Department's Stern, because boilers are frequently encased in asbestos-laden material. "Not uncommonly," he says, "workers removing boilers will be oblivious to the dangers of asbestos."

To prevent contamination problems, don't rip out linoleum that may have asbestos backing; just lay a new floor on top of it. Instead of ripping out an old piping system, build a new—parallel—one.

The city's new asbestos law—as of next December—will tie the granting of building permits to new procedures to ensure that asbestos is properly handled. Under the law, applicants will not receive a building permit for a renovation project, even one as minor as the tearing down of an interior wall, unless they have had their apartment surveyed by a city-certified inspector who reports that the project will not disturb any asbestos. If asbestos is present, applicants will have to submit a suitable plan for dealing with it before they will be granted a permit.

Who Pays—The Landlord Or the Tenant?

UNLIKE HOME AND CO-OP owners, renters have legal remedies at their disposal to force someone else—their landlord—to bear the expense of correcting an asbestos problem.

Tenants exposed to deteriorated materials containing asbestos can cite the warranty-of-habitability statute (Real Property Law Section 235-b) as a basis for withholding rent until their landlord corrects the hazard. If the landlord sues for nonpayment of rent, lawyer Richard Fischbein *says, the tenants may qualify* for an order requiring the cleanup *and* a rent abatement once the proceeding goes before a Housing Court judge.

Or tenants can petition the court, under Article 7A of the Real Property Actions and Proceedings Law, for an order appointing an administrator to collect rents and apply them to the payment of a contractor's bill.

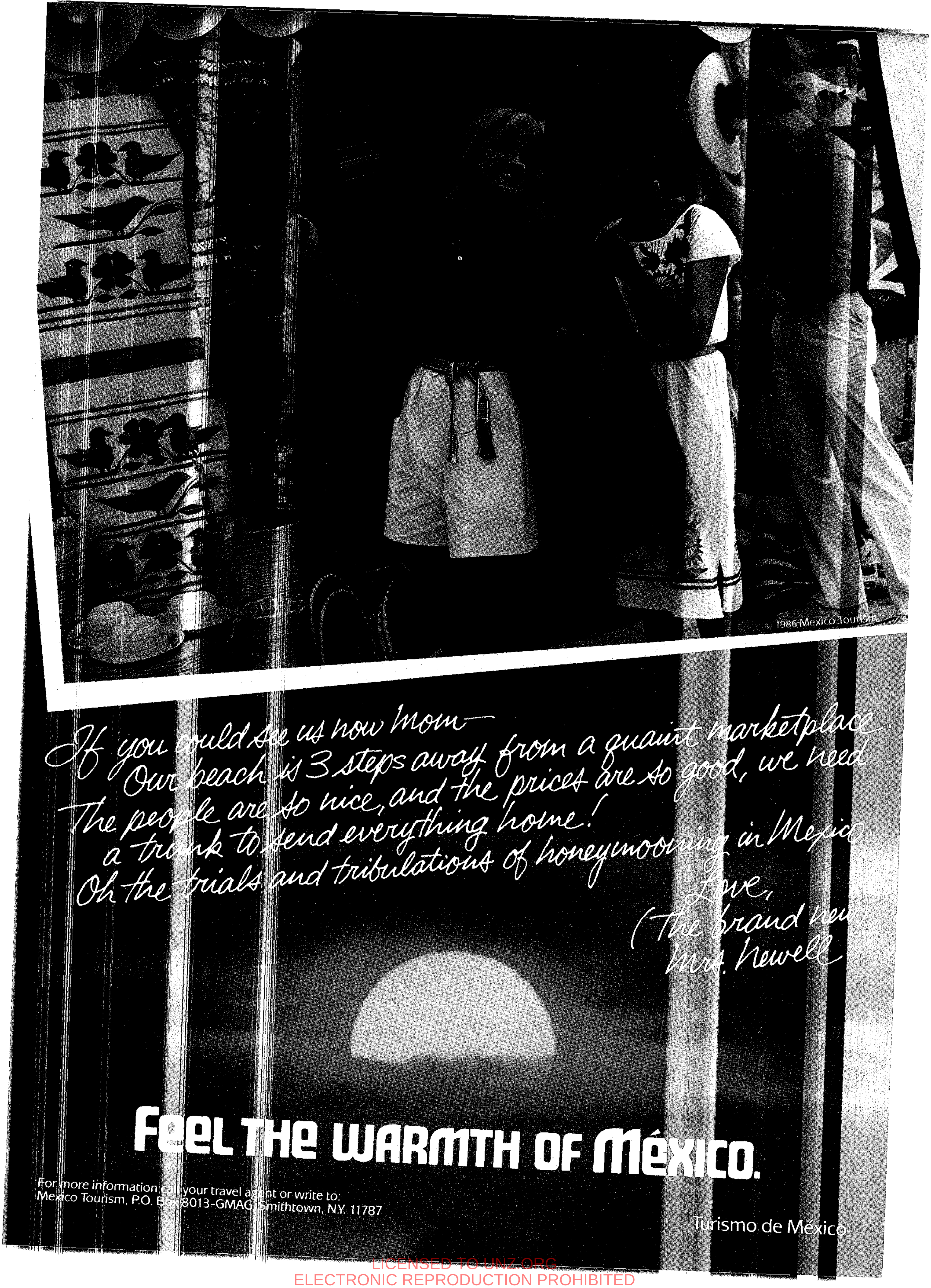
According to Fischbein, the 7A route has the advantage of giving the tenants control, through the administrator, over the quality of the contractor hired to do the work. On the other hand, he notes, the 7A process can be cumbersome; in some instances, withholding rent may produce quicker results.

Pointers for Co-op Owners

THE CONSEQUENCES OF NOT knowing about the presence of damaged asbestos in a building going co-op can be devastating. When the hazard is discovered in a co-op, the reserve fund may quickly become inadequate: Removal and abatement can be expensive, and the building may be subject to lawsuits from people claiming to suffer from diseases arising from exposure to asbestos in the building. And even ordinary repairs can become vastly more complicated and expensive than they would have been had damaged asbestos not been present.

According to the New York State attorney general's office, sponsors are responsible for correcting any hazardous conditions they should have been aware of at the time the co-op deal closed. But, lawyers in the attorney general's office maintain, engineering reports submitted by sponsors and tenant associations rarely allude to the presence of asbestos. "It's sad but true," confirms Charles Marino, whose firm *does* check for asbestos. But, he adds, even tenants getting his firm's reports—which are lengthy—might easily overlook a line or two about, say, damaged pipe insulation.

If your building is going through the co-op-conversion process, make sure your engineer retains someone who is qualified to survey the building for asbestos. (Starting next December, you should be able to get the name of a qualified asbestos inspector from the DEP, which will be required under the new law to keep a list of the investigators it certifies.) Also, insist that your lawyer carefully read the engineering reports to make sure no references to asbestos are buried in them. You need to know about the presence of damaged asbestos while you still have leverage—before the building goes co-op. ■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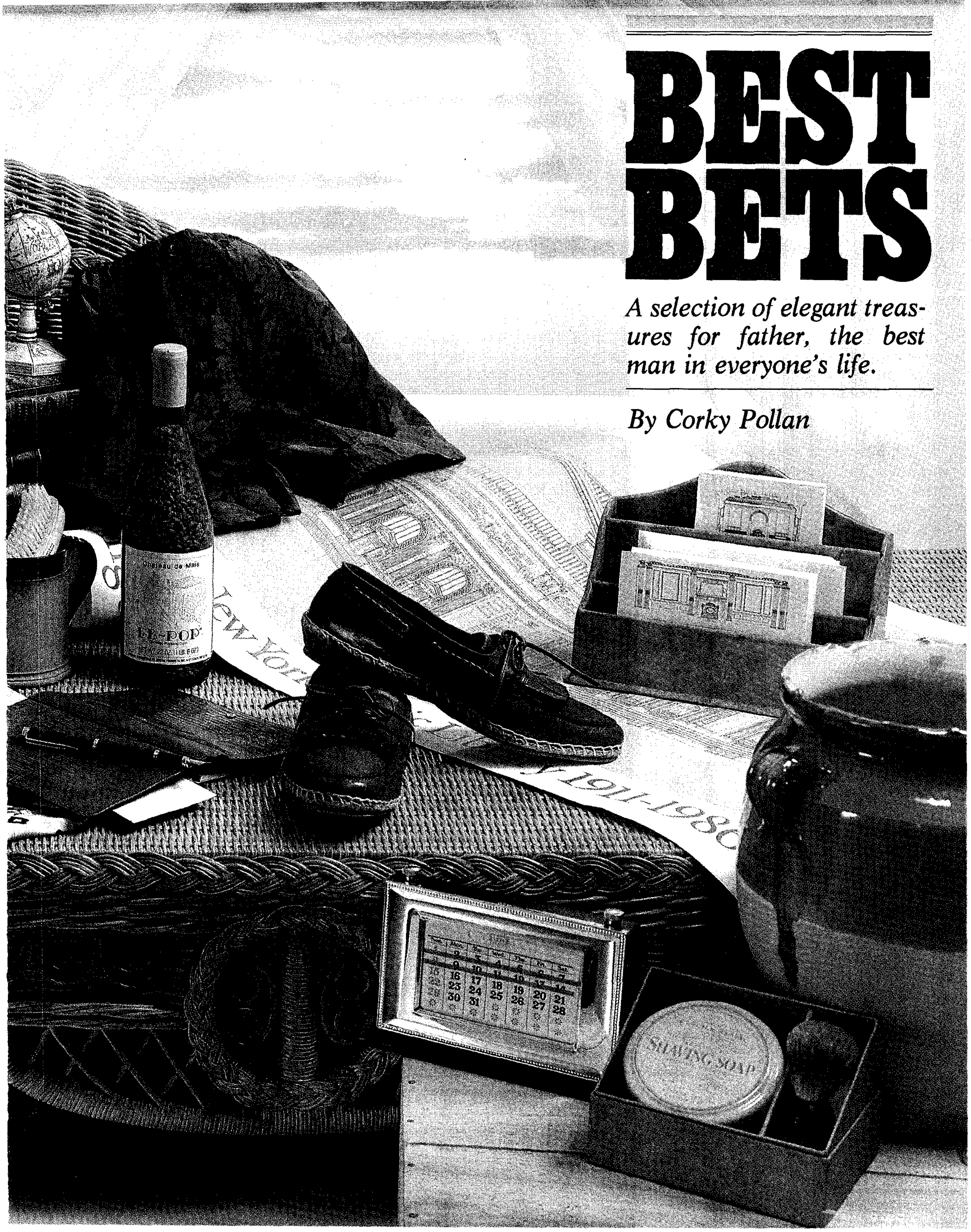
Shamask double-breasted striped-linen jacket, $450, and M. Blackman silk bow tie, $20, are at Camouflage (141 Eighth Avenue, at 17th Street, 741-9118) ❧ Staghorn carving set is $195 at Asprey (725 Fifth Avenue, at 56th Street, 688-1811) ❧ Old leather-bound books are $10 each at Argosy Book Store (116 East 59th Street, 753-4455) ❧ *Faux*-ivory globe is $65 on Bergdorf Goodman's seventh floor ❧ Batik-cotton swim trunks are $42.50 at the Alan Flusser Shop (16 East 52nd Street, 888-7100) ❧ Poster of an architectural drawing of the New York Public Library by Carrère and Hastings, $35, boxed set of six note cards and envelopes, $9, and notepads, $2.75 each, are at the New York Public Library Gift Shop (Fifth Avenue at 42nd Street, 930-0800) ❧ Teak letter holder is $75 at Art Asia (1086 Madison Avenue, near 82nd Street, 249-7250) ❧ Vintage French oil crock, $175, and Czech & Speake 88 shaving-soap-and-badger-brush set,

PHOTOGRAPH BY TOHRU NAKAMURA

BEST BETS

A selection of elegant treasures for father, the best man in everyone's life.

By Corky Pollan



$145, are on Bergdorf's seventh floor ◆ Sterling-silver perpetual calendar is $325 at Asprey ◆ Rope-soled soft leather shoes, $165, and lizard Filofax organizer, $295, are at Paul Stuart (Madison Avenue at 45th Street, 682-0320) ◆ Waterman fountain pen is $175 on Bergdorf's seventh floor ◆ Le Pop popping corn is $7.50 for a 22-ounce bottle at E.A.T. Gifts (1062 Madison Avenue, near 80th Street, 861-2544) ◆ Trumper nailbrush is $5 at Barneys ◆ English terra-cotta and glazed black oversize mug is $14 at D. F. Sanders (386 West Broadway, 925-9040, and 952 Madison Avenue, at 75th Street, 879-6161) ◆ Silk-and-cotton robe with a thirties look is $285 at Alan Flusser ◆ Crocodile belt, $195, and nubby-linen slacks, $140, are at D. Cenci (801 Madison Avenue, near 67th Street, 628-5910) ◆ Natural wicker chaise longue is $1,600 from the Ralph Lauren Home Collection at Polo/Ralph Lauren (867 Madison Avenue, at 72nd Street, 606-2100).

Art/Kay Larson

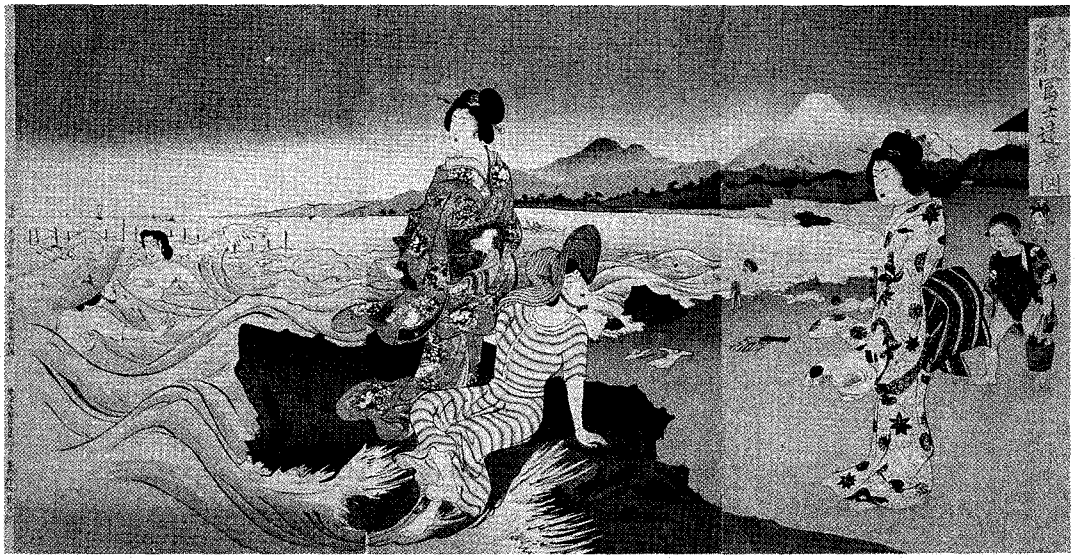
OBJECTS, ALL SUBLIME

"...The Kirstein prints are superbly, even brilliantly, Japanese. They look at Western intrusions into the East with a sly wit..."

WITH THE FIRST SUMMER HEAT WAVE, YOU can tell it's the end of "high seriousness." (The phrase, in any case, has a peculiar ring of breast-beating affectation. You're left to wonder what "low seriousness" might be: the Mets' batting averages? Brian De Palma? Larry McMurtry's *Lonesome Dove*?)

It should be clear by now that in June, your attention takes command and goes where it wants, not where you direct. Mine flees the present altogether and ends up in faraway places, preferably those with strange-sounding names, like Cathay and Nippon. **"Impressions of a New Civilization: The Lincoln Kirstein Collection of Japanese Prints, 1860-1912,"** may not seem to promise escapism, for instance, but it is arguably the funniest show of the waning season and a perfect place to entertain yourself at an infinite distance from the here and now.

"Low seriousness" might well be the description of the nineteenth-century woodblocks in the Kirstein collection, because they are all broadsides published in lieu of not-yet-extant newspapers; but "high comedy" would be as apt a phrase, since Japanese artists invariably had a sly wit that flourished best when aimed at mass audiences. (Does high seriousness exclude high comedy? So it seems, and more's the pity.)



BATHING PARTY: Picture of a Distant View of Mt. Fuji: Swimming at Ōiso, *1893.*

Gift of Lincoln Kirstein.

When Japan opened Yokohama as a trading port in 1859, after centuries of self-imposed isolation, a strange race that dressed peculiarly and ate weird foods began to circulate through the port towns. To the Japanese, these creatures were as exotic as the two-year-old elephant some enterprising importer brought from Asia. Westerners had been banned since the first Tokugawa shogun tossed the troublesome Jesuits out on their collective ear in the early seventeenth century and repressed Christianity.

The second meeting of East and West was different. When Commodore Perry arrived, samurai frustrated by centuries of feudal rule were overthrowing the last Tokugawa shogun in order to establish an imperial democracy under the newly strengthened Meiji emperor, Mutsuhito. By 1868, the beginning of the Meiji era, Japan was eager to hear what the West had to offer.

It's the humor of merger that seems to have entranced Lincoln Kirstein when he bought these prints nearly 30 years ago, during overseas tours with the New York City Ballet (of which he was co-founder and general director). At the Metropolitan, we see ourselves as others saw us—others who were skilled artists equipped with the cartoonist's wry eye and a Japanese love of the absurd. And we meet Japanese art in its last flowering before full Westernization.

In the Meiji period, Japan threw itself headlong into the modern world. The artists of the broadsides were honor-bound to share in those ambitions, which had been proclaimed by the emperor, but they were not yet obliged to give up their eye for the incongruous. A cigar-smoking officer in a top hat, astride a prancing horse, presents a perfectly straightforward portrait—it's the artist's line that stops, giggles, and does a double take. Satire is never vicious, as it is in the West. When the foreigners get drunk in the pleasure quarters and dance a jig in their underwear, the Japanese artist looks on with curiosity and abashed delight.

The speed with which the Japanese adopted Western manners (as they did Chinese culture a millennium earlier) created predictable imbalances. Japanese on the streets of Edo suddenly sported toppers, tailored shirts, and silk umbrellas, often together with the traditional kimono. The "single" religion of the West was the model: Shinto (the religion of the emperor) became the state religion, and Buddhist temples and artworks were sacked. The exhibition falls into three rough stages: first awe and laughter, then serious efforts to adjust, and finally an uneasy accord that suggests what price the Japanese paid for modernization.

In the second category are instructional images that are funny now because the clash of cultures was still so raw and improbable. When the Meiji empress officially adopted Western clothes in 1886, she began to appear in prints sporting the frills and bustle of a lady of the *fin de siècle.* Her pose was straight out of Mary Cassatt, but her face was that of a sinuous Japanese beauty. The lesson learned, a stylish woman in a straw hat and a fashionable Western bathing costume takes to the beach with perfect ease. (A more sober note is struck by the print of Japanese naval officers, in muttonchop whiskers and pantaloons, hunched around a table on the deck of a ship, plotting to prove their world-class prowess by invading China. The new manners were, in a sense, just a gloss on Old Japan.)

With the advent of newspapers at the end of the century, the broadside artists were forced for economic reasons to become book illustrators. Kirstein's collection concludes with a disturbing set of Bungei Kurabu, woodcuts used in magazines beginning in the 1890s. Artists' vanishing independence ended several centuries of magnificent print production; what was left was sentimental illustration (maidens stabbing themselves in the lightly falling snow, and so on). To a truly strange degree, Bungei Kurabu mimics the Parisian modernists. The East, in looking to the West, didn't realize how much of the East it was seeing.

The early prints in Kirstein's collection, once scorned as "decadent" in comparison with the "classic" era of Hiroshige and Hokusai, are superbly, even brilliantly, Japanese. Nowhere on earth has mass culture been more elegantly studied and graciously accommodated than in the centuries-long tradition of the Japanese print. The distinction between "high and low" art is Western in origin; it comes from the unbreachable split between the court and the peasants. Japanese prints addressed the well-off middle classes and had no use for patriarchal scorn. The elegance of these prints isn't the same as the elegance of Hokusai or Hiroshige, being cosmopolitan rather than rural in origin, but is not all that different either.

Bungei Kurabu predicts the advent of Nihonga, or twentieth-century "classical painting," a verbal contradiction that epitomizes Nihonga's denial of Western influence. Support for Nihonga now comes, not surprisingly, from nationalist politicians. In such earnest recidivism, there is no room for classic, liberating Japanese irony. (Fifth Avenue at 82nd Street; through September 7.)

In brief: IN 1650, AFTER WESTERNERS were kicked out of Japan, the shogun gave the Dutch a trading monopoly in Japanese porcelain. In 1688, a steward of Burghley House, the great house owned by Queen Elizabeth's principal minister, William Cecil, made an inventory of the porcelain (Chinese and Japanese) in the house's collection. In 1982, the attics of Burghley house were electrified, and, in a dramatic sleuthing job, a cache of porcelains was discovered that matches the 1688 inventory. **"The Burghley Porcelains,"** at Japan House, is a miniature version of "The Treasure Houses of Britain." In admiring it, we should be guided by Dr. Oliver Impey of the Ashmolean Museum, who writes with awe that the Burghley hoard is not the oldest known, but is certainly the oldest extant. (333 East 47th Street; through July 27.) ▬

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Book/Rhoda Koenig

A BATHTUB ODYSSEUS

"...There was little to Onassis besides his hunger for the next deal. The appeal of his life story is in the juicy trivia..."

WEDDING PARTY: *Caroline and Jacqueline Kennedy and Aristotle Onassis.*

Ari: The Life and Times of Aristotle Onassis, *by Peter Evans. Summit Books; 367 pages; $19.95.*

"THEY SAY I HAVE NO CLASS," ARISTOTLE Onassis told Peter Evans. "Fortunately," he added, "people with class are usually willing to overlook this flaw because I am very rich." Onassis, crude but shrewd, was right in both cases. He was the kind of man who would cover the bar seats on his yacht with whale foreskin so that he could tell a guest (Greta Garbo, yet), "Madame, you are sitting on the biggest penis in the world," and he bragged about the sexual enthusiasm of his last wife. It was that wife, however, who provided the most conclusive proof of the second half of his observation. After Evans spent nine months working with the shipping billionaire and his associates on a biography in 1968, the deal was abruptly called off. The reason became clear with the announcement of the purchase for which Aristotle Onassis will probably best be remembered, the widow of John F. Kennedy.

As the world now knows, Onassis, for all his cunning, made a bad bargain. He bought himself a wife who traveled extensively without him and would not even let him stay in her Fifth Avenue apartment, saying that the decorators were hard at work. Nor was she at his bedside when he died. Evans is sympathetic to Jackie's reason for the marriage—her desperate wish, after two assassinations, to buy herself and her children protection from the Kennedy curse. But it is difficult to forget one chilling question, delivered in the famous voice Maria Callas said reminded her of "Marilyn Monroe playing Ophelia." When Onassis's only son, Alexander, lay in a coma with incurable brain damage, Jackie approached Alexander's girlfriend in his hospital room. "She knew that Alexander told Fiona everything; she also knew that Ari had discussed their forthcoming divorce with his son. Could she tell her what figure Ari had in mind for her settlement?" Ari died before the divorce could go through, but the terms of his will were not the most favorable. His daughter, Christina, would pay Jackie $26 million to renounce all claims to the estate, a pretty good alimony settlement from the dead.

Though the end of Onassis's life has the greatest public interest, the beginning is pretty compelling, too. The Onassis family, Greeks living in Smyrna, fell victim to Turkish persecution in 1922, when Ari was as old as the century. The women were deported, the father sent to a prison camp to await execution. By making himself useful to the Turks who occupied the family villa—and becoming the lover of a young lieutenant—Ari bought protection and time. Narrowly evading arrest, he managed to escape, find his seventeen sisters, cousins, and aunts, and bring everyone to Athens. Soon after, he returned to Turkey and, by greasing the right palms, got his father out. The father's reaction prefigured Onassis's cold and disapproving attitude toward his own son: He complained that Ari had spent too much money.

Evans capably reconstructs Onassis's rise to fortune and the ins and outs of his various deals, but the book's appeal lies more in its juicy trivia. For instance: Before Prince Rainier settled on Grace Kelly, Onassis tried to arrange a match with Marilyn Monroe, who, though she was living with Arthur Miller at the time, asked, "Is he handsome? Is he rich?" And Ari once spent the night with Eva Perón—for a price of $10,000.

Such weightless details claim our interest because there seems to have been little to Onassis himself besides his hunger for the next deal. Evans records no instance of Onassis standing up for any principle other than that of laissez-faire. He once was indignant at a government official's willingness to accept a bribe, but hotly denied that *offering* one was wrong: "I'm a businessman and am free to employ any means to succeed in my business. You are a minister of the government!" Though Onassis emphasized his Greek ancestry, he refused to contribute to Greek War Relief in the forties, and in the sixties, he plotted a vast development scheme with the colonels, who imprisoned and tortured opponents of their regime. His ships flew the flag of convenience, and his home base, Monte Carlo, was chosen not for any ties of blood or affinity, but because it was a tax haven. Onassis liked to compare himself to another old Greek mariner, Odysseus, but his story hardly wanders so far from the shores of petty reality. Here is his life, and his life is a beach book.

Margaret Bourke-White: A Biography, *by Vicki Goldberg. Harper & Row; 426 pages; $25.95.*

GLAMOROUS, HIGH-SPIRITED, BRAVE, A pioneer in her field—Margaret Bourke-White makes a most appealing feminist heroine. Not that she would have had any patience with so confining a label. A fearless war photographer (she was told

Photograph: Rex Features

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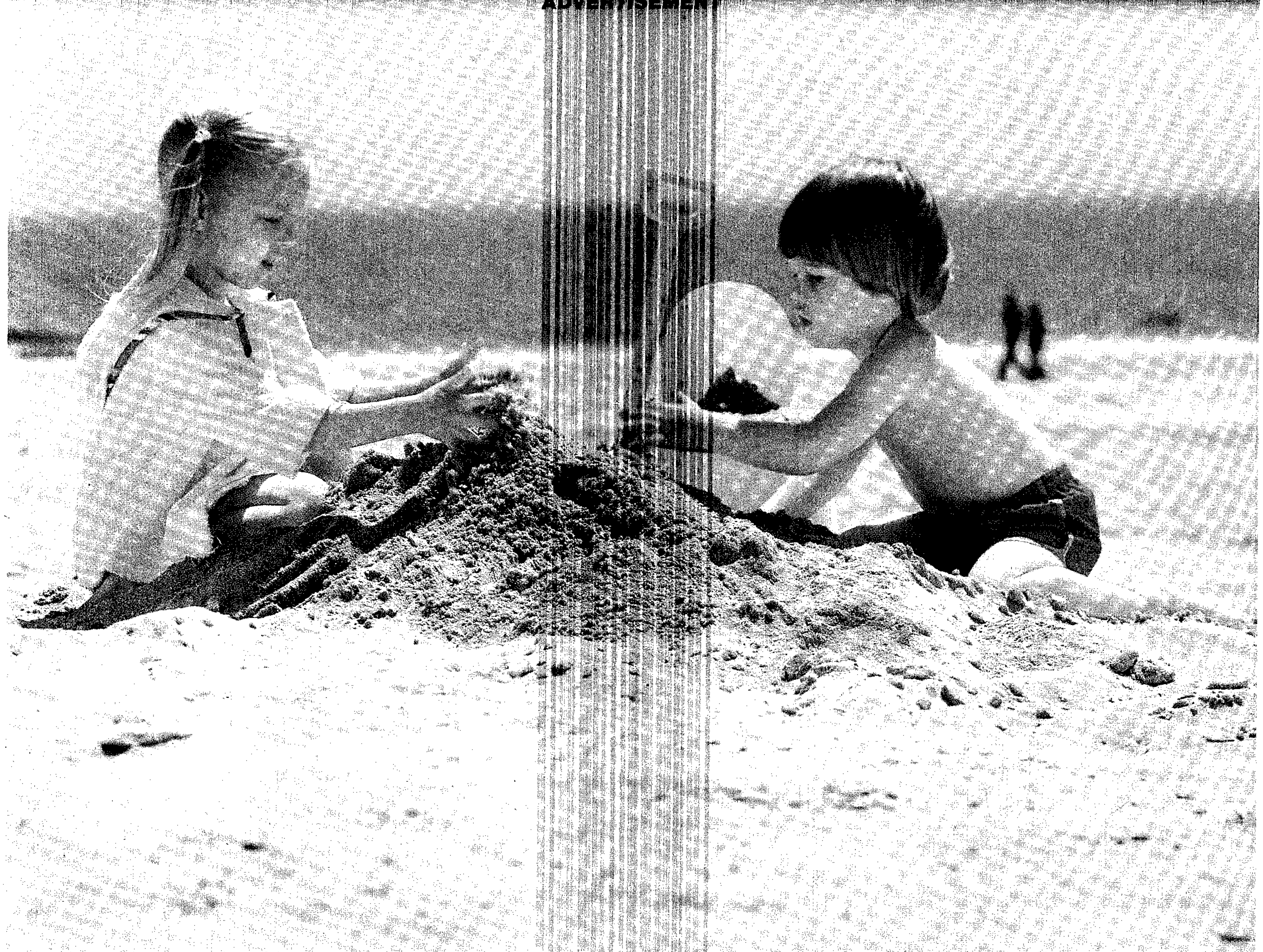

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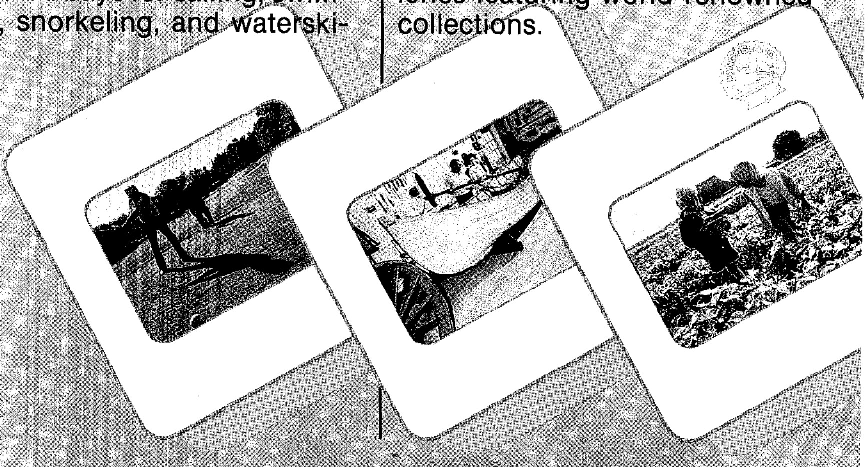

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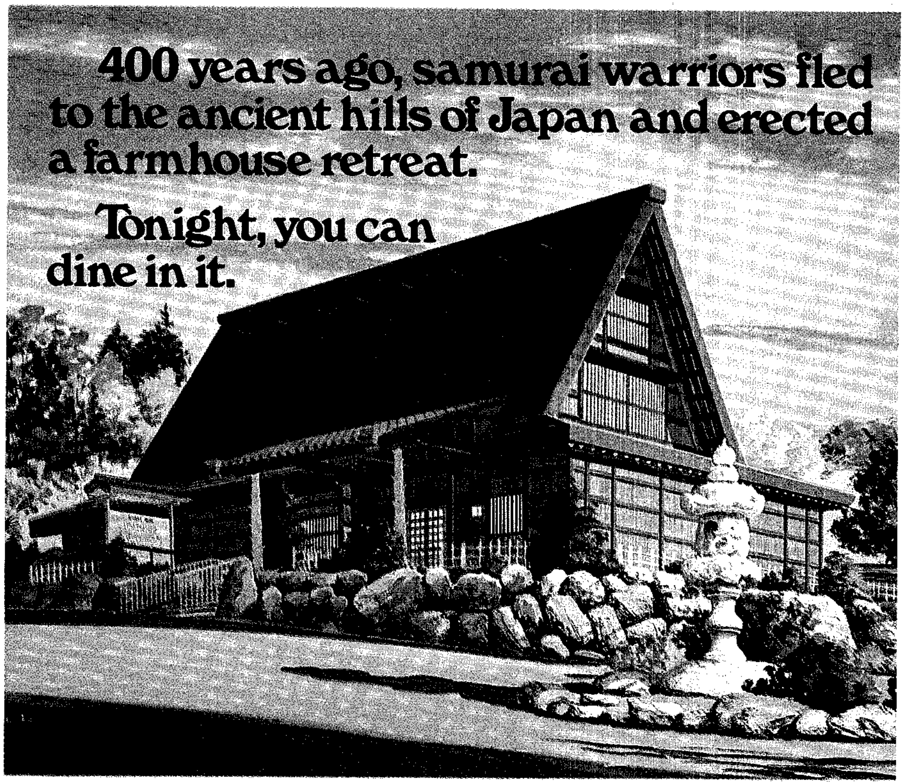
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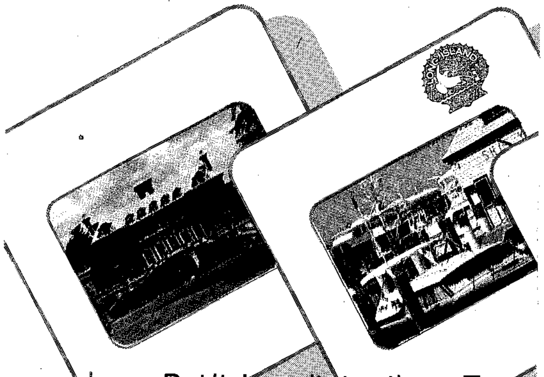

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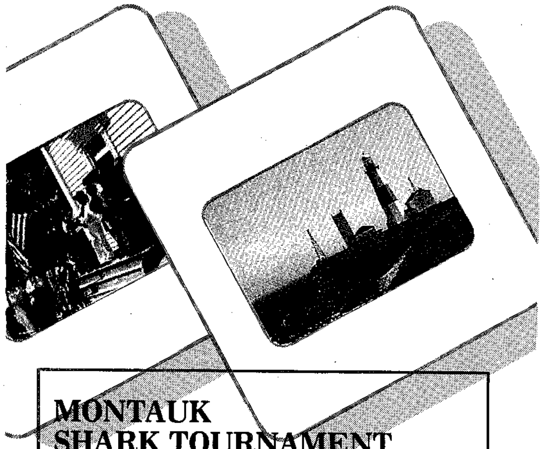

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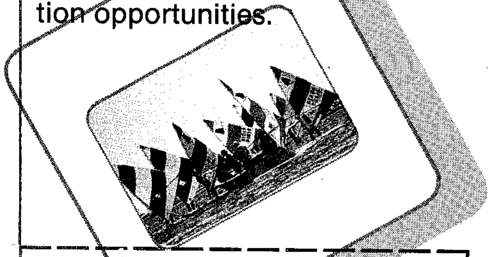

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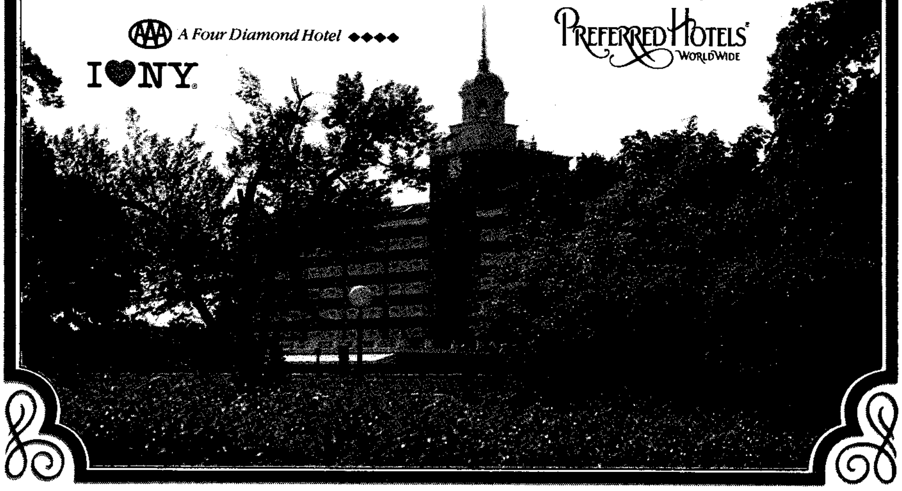

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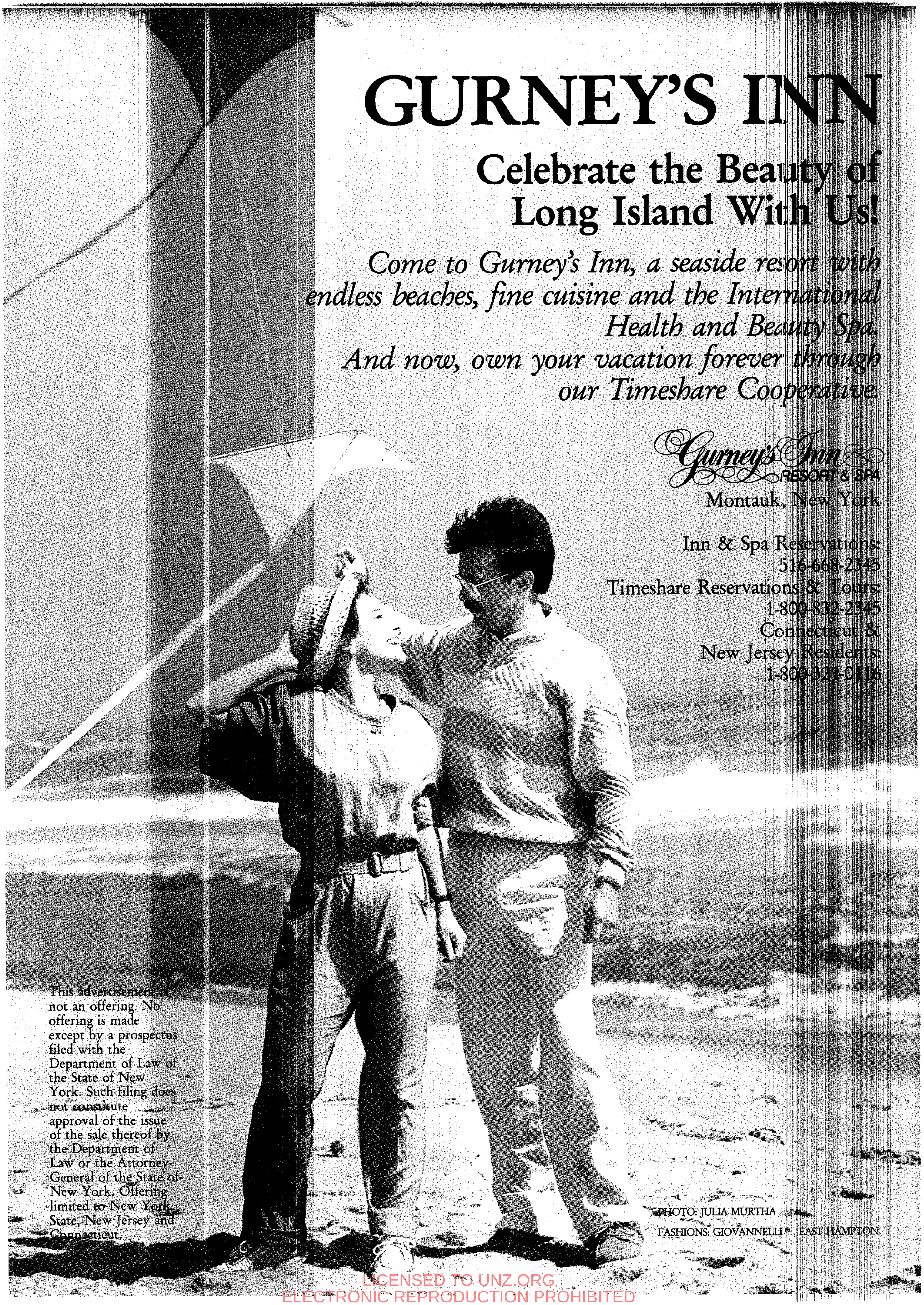

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that the men at the front in World War II had never seen anyone so cool under fire), she was also a vamp who was not averse to getting a leg up by getting a leg over (a male photographer, reprimanded for his poorer access to the brass, "cabled back that he was sorry, but she had one piece of equipment he didn't have"). In Vicki Goldberg's exemplary biography, she emerges as maddening but admirable, and, in the end, a moving figure, limited by the failings of her personality and our society.

Bourke-White was born in 1904 to a Catholic mother and a Jewish father. In the fiercely anti-Semitic twenties, she tried to bury the last fact forever by combining her parents' names into a more striking and genteel one. She took up photography in her teens; it was the hobby of her adored but remote father, a man who also set the pattern for her relationships with lovable but remote men.

Bourke-White made her mark with industrial photography, taking pictures of glowing, molten steel being poured from a 200-ton ladle, of a forest of smokestacks wreathed in mist, of a chorus line of glistening, sensual plow blades that perfectly captured the 1920s romance with big business and technology. She became famous when Henry Luce invited her to contribute to his two new magazines, *Fortune* and *Life*. In Russia, she was the first foreigner allowed to photograph the progress of the Five-Year Plan and was such a hit with the masses that five men proposed to her in one night. In the Depression years, her conscience awakened to the less romantic side of unrestrained capitalism, she recorded sharecroppers' cabins, shantytown nightlife, a family that kept its youngest child out of school so they could make lampshades for $2.50 a day. Many of these pictures illustrated the four books she produced with Erskine Caldwell, who was crazy about her, but, like the other men in her life, could not live with the fact that her first love was her work. After four exciting but stormy years of marriage, he left her for a woman half her age. For her part, she said, she was relieved: "I have felt for so long that such a disproportionate amount of my attention went into worrying about whether someone was in a good mood or not."

Bourke-White let nothing stop her pursuit of the perfect picture—she was shot at and torpedoed, and worked in the midst of riots and massacres—and didn't think much of women who were less dedicated. Goldberg doesn't leave out her arrogance or her amusing, petty vanities (she would have camera cloths made up to match her outfits), but she manages to convey these unattractive aspects of her character in a clear-eyed yet sympathetic way. Here is a heroine who is true to life and larger than it. ▬

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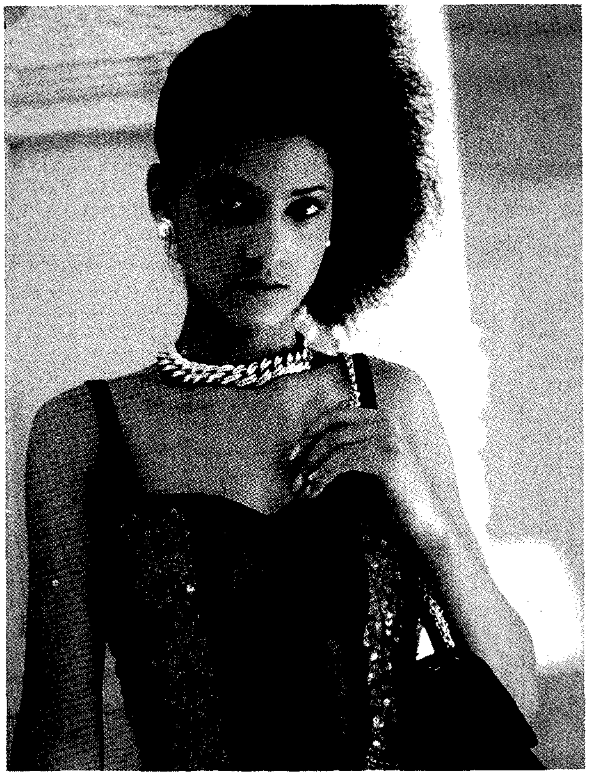
Movies/David Denby

LOVE AMONG THE DOOMED

"…*Mona Lisa* is both tender and acrid—a romantic gangster film with a hero, Bob Hoskins, who is loved by the camera…"

IN NEIL JORDAN'S BEAUTIFUL AND heartbreaking **Mona Lisa,** Bob Hoskins has his best role yet—he's the small-time ex-con George, a violent yet scrupulous and upright man who falls in love with an elegant black prostitute and becomes her protector, knight, and patsy. Hoskins has often played softhearted but volatile men, and this time he goes further than ever before in suggesting the ways brutality can grow out of moral feeling. The movie is both tender and acrid—a romantic gangster film. It takes its title as well as much of its mood from the Nat King Cole fifties standard, which has lush strings and a mood of gentle yearning. The Irish-born writer-director Neil Jordan conceived the role for Hoskins, and as you watch Hoskins, who is a poignant figure from first scene to last, you're beguiled into hearing the song in an ideal way—not as fifties kitsch but as a troubled expression of romantic bafflement.

In movies, a stupid hero can be irritating and finally unbearable. But Hoskins, who is short, barrel-chested, and balding, with a pugnacious nose and a small mouth that can turn into an oval of rage, has played men of ordinary, or less than ordinary, intelligence without losing the audience for an instant. He was Arthur Parker, the sexually frustrated song salesman in the original, BBC version of *Pennies From Heaven,* the London gangster losing his grip in *The Long Good Friday,* and the nattering, affectionate mobster–club owner Owney Madden in *The Cotton Club.* His characters are men of action who have resources of feeling denied most of us. Utterly decisive in action, Hoskins becomes not merely the hero of his movies but an actor who is loved by the camera—loved, that is, the way Humphrey Bogart and James Cagney were loved—as a possibility of honor and courage.



PRINCESS: *Cathy Tyson, the call girl in Neil Jordan's movie.*

Of course, he's a less stylized and impervious actor than either of those masters—more the sweaty lower-middle-class man, the anxious striver denied dignity and love. In *Mona Lisa,* returning home to London after serving a seven-year prison term, George stands dumbstruck at the door, amazed by the sight of his lovely fifteen-year-old daughter. Before he can identify himself (she doesn't recognize him), his wife turns him away. He's homeless, cut off from what he loves, and when he goes to pay a call on Mortwell (Michael Caine), the vicious gangster for whom he loyally took the fall seven years earlier, Mortwell is hidden and inaccessible—working somewhere in the labyrinth of sex clubs, whorehouses, and blackmail rackets that he runs and that George can never understand.

George is shunted into a nothing job: He becomes cover and driver for a black tart who has fought her way up from the streets. Now a deluxe call girl, Simone (Cathy Tyson, Cicely's niece) works the Arab millionaires Mortwell sends her to and also, on her own, the West End hotels. As a cover, George is hilariously inadequate—he is so awkward in the lobby of the Ritz that he actually looks like a cheap ponce, and nearly gets them both thrown out. He's a clown and an idiot—an idiot in the Dostoevskian sense of someone too innocent, too unimaginative, to take in the simple facts of evil in the world. That this man has committed violence, and possibly even murder, makes him that much more deluded, but by no means unbelievable.

Simone and George make an odd but satisfying couple. Cathy Tyson, only twenty, is physically astonishing—very tall, straight as an arrow, with the most beautiful mocha skin and thick, abundant hair pulled tight and then sent falling at an acute angle. The outrageous tilt of that hair, combined with the perfect cut of her features, gives Tyson the singular, high-strung look of an Asian princess. Most girls who look like her have been trained as models, but Tyson has in fact acted with the Royal Shakespeare Company, and she speaks like a princess, too, in soft, low, yet authoritative tones—a mesmerizing murmur.

George would like to think of Simone as a lady, but she's too straight to entertain that particular illusion. Her candor, in a world of lies, has an almost ironic clarity. Speaking of her clients, she says, "Sometimes they fall for what they think I am." "Which is what?" asks George, who is sure that he knows the answer. "A black whore," she says. Poor George—no wonder he's dazzled! While he's trying to unravel remarks like these, Simone, who has grown genuinely fond of him, presses her face into his and asks a favor. Find a girl, she says, a blonde, Cathy, who has disappeared somewhere in Mortwell's domain.

As George enters the night world of clubs, peep parlors, and S&M dens, the movie grows lusher, darker, and more sinister. Composer Michael Kamen returns to the "Mona Lisa" theme, turning parts of the melody, in his own arrangement, into a threatening, mordant refrain, and Jordan produces a mossy, underwater-grotto look—the lighting is orange and pale green. I haven't seen Jordan's *The Company of Wolves* (1985), but on the basis of this movie, I would say that he is a first-rate talent. There are a few whimsical scenes between George and his buddy, Thomas (Robbie Coltrane), who lives in a camper and pro-

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duces bizarre plastic sculptures, that don't quite come off. But everything else in the movie is expressive and dramatic, and in the spectacle of the man of violence defeated by modern crime methods, there's something rare as well, a mood of poignancy and irony mixed together. Jordan and Hoskins have put us inside George's skin. When he explodes, we're dismayed but not really surprised.

His name may be a nod to the George who slew the dragon and became the patron saint of England, and also, more immediately, to George C. Scott, who played a severe Midwesterner searching the Los Angeles porno underworld for his own daughter, in *Hardcore*. But unlike that grim avenger, Hoskins's George doesn't vent his disgust. He's really too unassuming to judge anyone. When he finds a possible Cathy, a girl no older than his own daughter, he can barely breathe as she comes on to him, and we can see that he's turned on as well as nauseated. This movie isn't priggish the way *Hardcore* was. For Jordan, the porno-prostitution world is death, but it has a lurid power that can't be shaken off. The devils have real magic.

George goes deeper and deeper in his selfless, seemingly gratuitous quest, finally rescuing Cathy, in a great scene, at the mouth of hell. The story ends as it must, in terror and violence. Jordan pulls off the most reckless moves, even the kind of thing that most directors fail at—the moment of despair when George treats Simone, for the first time, as a cheap whore. Of course, George is a hopeless sap, an excluded male, for the genuinely grateful Simone will never reward him the way he wants. There's a wonderful fatalistic pull to the romantic drama in *Mona Lisa*—the music, the photography, Hoskins's moving performance, everything works together. The movie says that the true romantic is always a loser, a baffled man just like the lover in the song, who asks, "Are you warm? Are you real, Mona Lisa?/Or just a cold and lonely lovely work of art?"

IN JOHN HUGHES'S LATEST, **Ferris Bueller's Day Off,** the hero is a fast-talking high-school senior who gulls everyone into thinking that he's seriously ill, so he can spend the day playing hooky. The way Hughes tells the story, the people surrounding Ferris in this Chicago suburb don't deserve the truth: His parents are a pair of ambitious, self-absorbed dumb schmucks who never notice a thing; his sister, who is on to him, is an envious sourpuss; his teachers are all drones; and the dean of students (Jeffrey Jones) is a power-mad hysteric who devotes his life to bringing the truant Ferris Bueller to justice. Ferris, Ferris! The whole community is obsessed with him. When word gets around that he's sick, people take up collections on his behalf.

Ferris springs his girlfriend, Sloane (Mia Sara), from school by getting her to pretend that her grandmother has died (a pleasant joke, that), and he goads his neurotic friend, the poor little rich boy Cameron (Alan Ruck), into taking his dad's classic old Ferrari into Chicago. Nothing stops Ferris, who is supposed to be a rakish and devastating charmer as well as a resourceful liar (Matthew Broderick plays him without irony). Indeed, the movie is so much in love with him that he is allowed to address the camera directly, delivering such remarkable bits of wisdom as "I've said it once, I'll say it again: Life moves pretty fast; if you don't stop and look around, you could miss it."

As these three wealthy kids head toward the city, you think that Hughes is setting them up for a startling brush with Experience—or at least something that will shake them out of their velvet-lined box of self-love. But actually, everything goes brilliantly for them: They pass from one triumph to another, and Ferris successfully puts on half the city of Chicago as well as the dimwits out in the suburbs. Meanwhile, his parents grow even more deluded, and the dean gets his clothes torn to shreds by a dog. The movie appears to be devoted to the dubious dramatic principle that it's all right to have a patronizing and vain little snot for a hero as long as all his antagonists are worse.

Ferris Bueller is a sad fiasco. Hughes lingers forever over tiny, unimportant points; his comedy routines are insultingly obvious; some of the plot elements are stolen from *Risky Business* and *Beverly Hills Cop,* and the whole picture is boring and conventional. In the past, one admired Hughes's sympathy for the teenage point of view, but this movie reveals that Hughes simply has a teenager's mind. In itself, *Ferris Bueller* is trivially bad, but it reveals, once again, the way Reaganism has sapped whatever was left of the ideal of rebelliousness in the young. *Risky Business* suggested the way values had gone into reverse, and this movie codifies it: The new way of being hip among kids is to understand that making big money is not only the most important thing but the *only* thing. In this view, no one but a jerk could care about anything else.

Ferris, who is supposed to be a jaunty nonconformist, wants nothing but his own car. The difference between him and his despised parents is only one of age and style. Some rebel! The climax of the movie consists of his running, jumping, and trampolining his way across everyone's lawn so he can get back into bed before his parents get home and discover that he was faking. As he runs, his beautiful girlfriend is thrilled by the thought that this debonair genius may someday favor her hand in marriage. What does she think she's getting—the first kid in high school with an expense account? ■

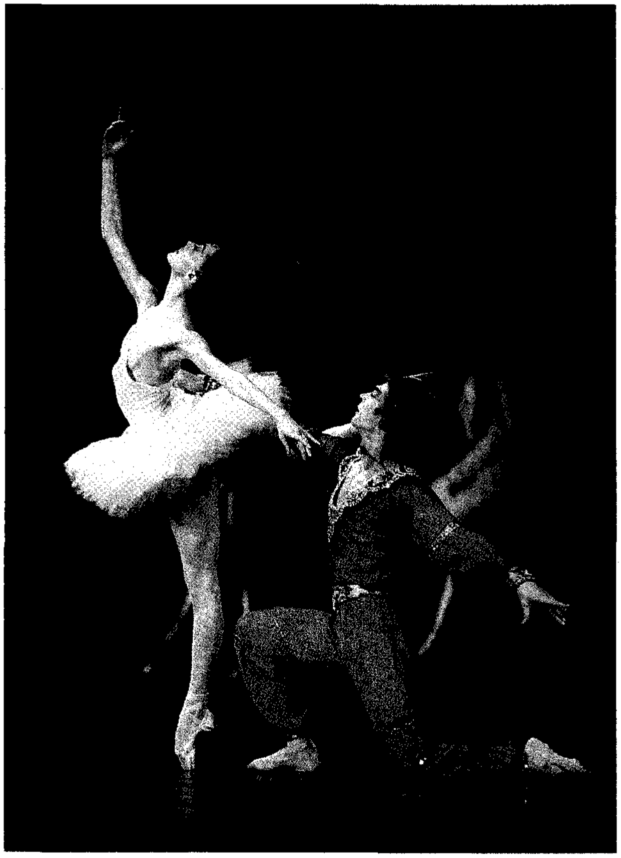
Dance/Tobi Tobias

PAST MASTERS

"...Just as the Kirov dancers lack mastery over their bodies, no one seems willing, or able, to take charge of the ballets..."

SINCE THE NORTH AMERICAN TOUR OF Leningrad's **Kirov Ballet**—last seen in the States 24 years ago—did not include New York, dance fans recently flocked to Philadelphia, where the company was offering just the sort of classical and neo-Romantic repertory guaranteed to reflect the sublime schooling that has made it legendary. But two performances each of *Swan Lake* and a mixed bill comprising *Les Sylphides*, an excerpt from *Paquita,* and the "Kingdom of the Shades" scene from *La Bayadère* produced in experienced viewers, myself among them, only sickening disappointment.

Yes, some of the Kirov virtues are still intact—the purity of line, the shapes sculpted on a noble scale—yet nearly all vitality has been leeched from them. The luscious plasticity that these dancers can still display in poses becomes merely pictorial when they start moving in an adagio, and disintegrates entirely at an allegro pace. The lionhearted courage of their attack has vanished, replaced on one hand by an insipid grace—fluency without conviction—and on the other by a desperate striving for bravura effect, tense-limbed and grimacing. The company's most gifted young woman, Altinay Asylmuratova, who three summers ago in Paris seemed to be on the threshold of greatness, currently has so little resilience in plié that she can't manage a secure finish to a double pirouette. Her face and body are ravishing, and she has the generosity of spirit essential to a ballerina, but she turns and stumbles.



PAS DE DEUX: *Asylmuratova and Berezhnoy.*

Such grave deficiencies in technique, which pervade the company, have an eerie parallel in the loss of dynamic distinctions in the productions. The more or less abstract passages, for flocks of swans, sylphs, or shades, are uniformly monotonal and muted, the same pearly gray. The narrative of *Swan Lake*—a compelling story with fascinating resonances—is bled of its urgency, as if the drama might detract from the spiritual content of the work. Just as the dancers lack mastery over their bodies, no one seems willing, or able, to take charge of the ballets, to commit himself to a vision, let alone a definition, of them.

For some members of the audience, none of this terrible weakness in matters essential to a company's vitality would matter if only they could find a star to love. They are in trouble, too. Judging from those troupe members taken on tour (the *other* hundred stayed home to mind the store), the Kirov has no authentic danseurs nobles or outstanding virtuosos. The ranking men range from Konstantin Zaklinsky, who is all handsome preparation and no delivery, to the seedy-looking Sergey Berezhnoy, whose rendition of the bravura passages in *Bayadère* ranged from inept to disoriented. The likeliest talents among the juniors are Aleksander Lunev, a wildly uneven performer with a squared-off, well-cushioned body capable of buoyant elevation and the still-unpolished but appealing Sergey Vikharev. Unlike the majority of his colleagues, Vikharev is seething with energy; he tears at the choreography as if yelling, "Let me at those crazy steps"; he is also incapable of unself-conscious lyricism.

As for the women, the company, in its inscrutable wisdom, did its utmost to secrete the better ones from view. Asylmuratova was kept under wraps until closing night. Tatyana Terekhova, who couples dazzling technique with great personal elegance, got to perform a single variation, uncredited in the program. Olga Tcheytchikova, a ballerina in the no-nonsense athletic American style, is the lone representative of the good-but-not-great category. Farther down the line, yet perversely awarded the role of Odette-Odile, is Lyubov Kunakova, with a florid appearance and blunt attack that are here and there alleviated by flashes of authority and musical insight. Worst, and ever present, was Galina Mezentseva, whose skeletal body is a repellent complement to her conception of dancing as a string of flat, frozen images instead of muscular and rhythmic connections between steps.

Apart from a single passage from Asylmuratova in *Bayadère*—an adagio before the tough stuff started—the only luminous moment I spent with the Kirov occurred at a rehearsal open to journalists, in which the 53-year-old ballerina Irina Kolpakova, prevented by recent surgery from performing as scheduled, coached the *Sylphides* pas de deux. Concentrating on the young woman who was to take over her role, Kolpakova embodied the Kirov school in its days of glory as she demonstrated how all motion, all control—that is to say, the dance impulse—must spring from deep in the lower spine. From there, as she showed, it can radiate through the extremities, which become as fluent and unencumbered as willow branches tossed by an April breeze. Then—gratuitously, for this is not a thing that can be taught but is the gift of genius—she showed how a sylph tilts her head to let the moonlight bathe her cheek, how she lifts her arms

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"...Five early Martha Graham solos show her emerging as a feminist artist..."

and plucks softly at the air, not simply because the choreography dictates this move at this point, but as if impulsively, to catch at faintly seen stars. This exquisite evocation of what dancing can—should, must—be was heartbreaking: First, because Kolpakova's stage career is closing just when her understanding is at its height, and then because one can remember when the Kirov danced organically and imaginatively as a matter of course.

IT HAS BEEN 60 YEARS SINCE **Martha Graham** formed her first company of dancers. To mark this auspicious anniversary, her present company, in its engagement at the City Center, offered a quintet of solos that traced her development from the picturesque dances of her disciple years with Denishawn to her emergence as a choreographer with a singular vision.

The two masterworks that closed this chronology are well known to Graham devotees: First, the expressionist *Lamentation,* made in 1930—an austere dance of unbearable grief in which a female figure shrouded in a purple jersey tube pulls away with angular, spasmodic gestures from a raw wooden bench, then retreats to this rack, the body folding in upon itself like that of a dying animal, with a calm that denotes exhaustion and acceptance. Then, *Frontier,* from 1935, which heralded Graham's exploration of American themes, its pioneer woman exulting in a world of expansive space—geographic space, the space of the independent spirit—staking it out and claiming it as her own.

The three earlier dances were resurrected, Graham has reported, from a combination of sources: snatches of film, photographs, written descriptions, muscle memory, eyewitness recollection. There were, no doubt, gaps to be filled, and apparently Graham also felt free to reinterpret the pieces in today's light. The earliest and most evocative of them, *The Incense,* was choreographed by Ruth St. Denis in 1906 and became that artist's signature work. According to Graham, this study of an Indian maiden tending a pair of temple braziers was based on St. Denis's celebrated arm ripple and had a particular spiritual significance, the dancer not merely feeding the incense to the flame but becoming herself the rising coils of perfumed smoke, merging with the wider universe.

Two succeeding pieces were limited to prettified ethnicity. Ted Shawn's 1916 *Serenata Morisca* offers a travelogue picture of a fiery, seductive Moorish dancing girl moving in explosive bursts of energy. It's difficult to imagine St. Denis applying her languorous elegance to the material, but the dance must have made a splendid vehicle for the young Graham, with her strong, wiry body and her spitfire passion; it was the only role the two shared. *Tanagra,* a study Graham created for her first concert, in 1926, finds the neophyte choreographer still tied to the Denishawn aesthetic, but in the very manipulation of the veils and the undulating locomotion, one can see the beginning of an objective outlook that would intensify into a fierce white glare.

There is a good deal to quibble about in the choreographic text of the three "retrieved" dances, and there was even more to argue with in the performances of all five, which—though full-bodied and blessedly uncondescending to the period pieces—lacked a poetic dimension. Still, the impact of the works as a group was revelatory. As was surely intended, the sequence chronicles Graham's journey from exotic entertainments to the primal drama of the human soul, a saga that is part truth, part the understandably prejudiced reading of the history of modern dance devised over the decades by the choreographer and her supporters, installing Graham as the pivotal figure. More interesting, the series of dances shows Graham emerging as a feminist artist—though she steadfastly denies any such intention—sloughing off, along with the scarves and the veils, the traditional images of woman as goddess, temptress, and decorative object. Graham proposes her, instead, as the hero of emotional life on a grand scale, as an explorer and conqueror of the world as she herself defines it.

Of conspicuously less interest was the premiere of a new Graham work, "*Temptations of the Moon,*" set to Bartók's turbulent *Suite for Dance.* The ballet suggests that interplanetary life is one long, churning melodrama, its lunar leading lady (Terese Capucilli—this decade's Graham stand-in) one of those girls whose very existence provokes sexual mischief. Thanks, perhaps, to the cue of the percussive music, the piece has more vitality than most of Graham's flaccid late works, and here and there it spews out some striking images: an oval of linked, recumbent dancers folding from side to side like an expanding gate; Crescent Moon in her silvery nightie sailing on the back of Velvet Night. If only this last role (taken by George White Jr.) didn't sound like an after-shave. If only Halston's costumes for the corps were not mock-Martha designs in gelato colors. If only one could have Graham young again, embarking on authentic adventures. ■

Theater/John Simon

SOUR NOTES, VERBAL MUSIC

"...*Master Class* is a frantic, coarse-grained quartet; the monologuist Dario Fo eloquently slings words through the air..."

CLASSMATES: *Cariou, Bosco, Klemperer, Pendleton.*

DAVID POWNALL IS A BRITISH PLAYwright who seems to have better notions than he can carry through. In *An Audience Called Edouard,* he wrote a middling play about the painting of Manet's *Dêjeuner sur l'herbe,* an idea good enough for James Lapine and Stephen Sondheim to cash in on with *Sunday in the Park With George.* His current **Master Class** takes place during the notorious Moscow Musicians' Conference of 1948, when the leading Russian composers were denounced as "Western formalists," and compelled by Stalin and his cultural commissar, Zhdanov, to write Soviet people's music. Zhdanovism, which blighted all the arts of the Soviet Union, has yet to be wholly shaken off.

As Pownall imagines it, Stalin and Zhdanov summon Prokofiev and Shostakovich to the Kremlin for a night of inebriation, intimidation, and indoctrination. There is the rather upper-class Prokofiev, 57, weak from a stroke that induced a fall and mild concussion; there is Shostakovich, 42, still an enthusiast, but befuddled by the rejection of what he considers his truly patriotic music; General Zhdanov, former defender of Leningrad and now supreme offender against art; and Stalin, perceived here as a Georgian-folk-music-loving buffoon as well as despot. You could make out of this an acerb satire, an absurdist farce, a fierce political drama, or a tragicomedy of ideas. At various moments, Pownall dips into all of these, but he cannot settle on a tone and sustain it. Though he is sporadically funny, he is more often merely crude; the mentality of the play is closer in texture to that of Zhdanov than to that of the two composers.

The big problem is that only Zhdanov's character remains more or less consistent, though even this bully changes from foolish monster to monstrous fool. Shostakovich is a wimp (or is it merely Austin Pendleton's performance that makes him so?) who becomes too much of a humorist in Act II. Prokofiev turns from a patrician full of injured dignity and quiet ironies into a raucous comedian, a broad satirist. Stalin is totally volatile and inconsistent: jocular, menacing, melancholy, ferocious, sentimental, atheistic, pious, shrewd, and stupid; in short, a mere device. So we get a few acridly funny lines and, in Act II, some minutes of inspired madness as our foursome collaborates on a cantata, and, for the rest, an amorphous, coarse-grained mess.

Frank Corsaro's direction is both too frantic and too explanatory: Everything is spelled out in block capitals and then underlined. Philip Bosco does his considerable best to keep Zhdanov, in sinisterness as in silliness, as nearly of a piece as possible; Werner Klemperer, though too robust and forceful a presence for the rather more wispy and ailing Prokofiev, gives a taut and witty performance; Len Cariou, though looking reasonably Stalinish, tries mistakenly for a Russian accent (which the others sagely avoid) and acts up a storm in a tea glass, yet cannot impose consistency on this crazy quilt of a role. As for Austin Pendleton, he was born to play Motel the Tailor, and never stopped. I have now seen his Motel-Tusenbach, his Motel–Marc Antony, his Motel–Frederick the Great, his Motel-Adam (the Motel–Father of Us All), and assorted other Motels, into which lineup this Motel-Shostakovich fits seamlessly, albeit ruinously.

What is impressive about this production, however, is that all the actors were chosen for their ability to play the piano, which most of them do profusely and proficiently, in some cases displaying better pianism than acting. Though I cannot recommend *Master Class* as theater, fanciers of the bizarre might wish to add it to their collection; at its most surreal, it can almost pass for the thinking man's *Moose Murders.*

TO BE FUNNY, DARIO FO NEED only be. Others must do or say things; enough for him just to stand there with his canny, capacious face, those eyes and that mouth that have seen and tasted everything. And is it indeed necessary to utter the ludicrousness of existence when we are all party to it, or isn't it enough for Fo to roll his eyes and curl his lips in sardonic silence? And in red socks, which are the only conspicuously tendentious element in his otherwise sober yet casual attire.

A great gift, this humor of the unstated, the potential, because what actually gets written for a performer (sometimes even by himself if, like Fo, he happens to be also a playwright and monologuist) is not always that funny. Yet Fo does proceed to interact with the audience in various joshing, conspiratorial, verbal ways, and, once off on one of his monologues, makes you feel in the hands of a great *improvvisatore.* The art of improvisation consists of making an absolute minimum of improvisation and maximum of premeditation emerge as the acme of spontaneity, which, furthermore, could not have happened without *your* inspiring collaboration. And that's what Fo offers, with the able assistance of Ron Jenkins—comedy-scholar, clown, and co-translator with Stuart Hood of some of Fo's writings—who stands there self-effacingly smiling, but delivers one hell of a running, racing, rollicking translation, occasionally kidded by Fo.

Mistero Buffo (Comic Mystery) is an

Photograph by Martha Swope.

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> "...The acting in *Ten by Tennessee* ranges from undistinguished to intolerable..."

updated version of the work of those medieval itinerant mountebanks known as *giullari* (Italian), *jongleurs* (French), or, in plain English, jugglers, who not only juggled but also (the word comes from the Latin *ioculari,* to jest) told pointed jokes. Now the portly but agile Mr. Fo can leap about as eloquently as he can sling words through the air—as if they were so many rotating dinner plates, only saucier. In a trice, he goes from medieval and other historic matter to present concerns—political, philosophical, religious, social, or simply sundry—either explaining or demonstrating. Moreover, Fo is an expert at what he calls *grammelot,* an adaptable double-talk that can sound like a variety of languages and dialects, and does indeed contain a few actual words (these are projected, in English, onto a screen), but the double-talk is double-bottomed so as to smuggle in a lot of common sense.

A typical monologue, involving a great deal of gesture and body movement, characteristically combines past and present by being both about Boniface VIII, a pope Dante hated so much he consigned him to hell while still alive, and John Paul II, a pope so beloved by all he is already seen enskied and sainted. Centering on the assassination plot against our pope, this skit (it really is more than a monologue) is as funny as anything. In his delicious (alas, untranslated) book, *Un Paese senza,* Alberto Arbasino wonders, "Perhaps not even King Ubu of Poland foresaw a Polish pope, nor did the Brecht of *Puntila* foresee a Pope Wojtyla." It takes Fo-sight to envision, in all its ramifications (no pun on Franca Rame, Mrs. Fo, intended), and you must see it to disbelieve it fully and hilariously.

Unfortunately, the alternating program, in which Miss Rame performs a selection from *Tutta casa, letto e chiesa* (*It's All Bed, Board and Church*), is much less satisfying. Though a competent actress, Miss Rame is not an inspired clown; the acts are not quasi-improvisational commentaries but scripted monodramas (by Rame and Fo), and less amusing—you can't even get Reagan into them; the feminist themes, though perhaps still pertinent in Italy, seem dated here; and, above all, a fuller selection from this material has already been performed, ably and in English, by Estelle Parsons. By the time you read this, both shows will have departed; but now that the Fos are no longer denied U.S. visas, they should be frequent visitors, so be sure to catch the next go-around.

TENNESSEE WILLIAMS'S SHORT PLAYS ARE mostly preliminary drafts for subsequent full-length plays or movies, even if not so intended at first. Several of them are quite fine, and most of them are worth mounting, if only to see by what steps the work of an eminent playwright progressed or, in some cases, regressed. So the Acting Company's idea to pick ten of these one-acters and present them on alternating programs of five each as **Ten by Tennessee** would have been sound, if only conception were a blessing the way the Acting Company implements it.

The company was founded by John Houseman and Margot Harley in 1972 from Juilliard graduates who were set to touring the country in a repertory of respectable plays every year. As some members would go on to bigger and better things, fresh Juilliard graduates would take their places. Occasionally, successful ex-members would return to beef up the new contingent, as is the case with *Ten by Tennessee,* whose forces consist almost wholly of returnees working once again under Michael Kahn, the Acting Company's artistic director.

The venture, sad to say, is a total fiasco. These fragile, elusive plays need superb acting, directing, and design, none of which obtains here. Kahn lacks the imagination with which to make these static, often declamatory, playlets take fluid possession of the stage—a daunting task, to be sure. And though such actors as Lisa Banes, Derek D. Smith, and Randle Mell have done well elsewhere, here they, like their fellows, range from undistinguished to intolerable, especially trying in multiple roles. Most unfortunate of all, yet positively ubiquitous here, is Mary Lou Rosato, who, in the company's early days, showed some comic promise, but has since become—in voice, deportment, timing, and aspect—very possibly the least bearable actress in New York.

Surprisingly makeshift, too, is the work of such respected professionals as Derek McLane (sets), Ann Hould-Ward (costumes), and the splendid Dennis Parichy (lights). And the sound by Aural Fixation can make an elevator into a coal shovel. Lee Hoiby's music, for all its moribund lyricism, never shuts up. If only Thomas Lanier Williams had called himself Ontario rather than Tennessee! *One by Ontario* might have been sittable through.

LAST MONTH IN SYRACUSE, ITALY, IN THE Greek amphitheater over two millennia old, I saw **The Suppliants** of Euripides. It wasn't a particularly good mounting (by Giancarlo Sbragia), though Paola Mannoni was a fine Evadne. But that large audience on the huge stone steps held out more hope for the theater than any number of Tonys for *I'm Not Rappaport* and Judd Hirsch. ▬

SALES & BARGAINS

BY LEONORE FLEISCHER

SUMMER AT ZABAR'S

ZABAR'S IS HAVING A TERRIFIC SALE ON non-food as well as food items. From the Mezzanine: Sanyo EM 1100 and Sharp R4260 microwave ovens, list $149.95 and $198.95, respectively, here $99.95 and $139.95; Pavoni or Olympia Cremina espresso-cappuccino-makers, list $398.95, here $298.95; Pulcinella milk-steamers, list $34.95, here $24.95; Crown Corning Coffee on Demand coffee-makers, list $29.95, here $18.95; Krups #150 Brewmaster coffee-makers, list $44.95, here $34.95; Braun KF60 coffee-makers, list $54.95, here $34.95; Gaggia EM1 and Krups #966 espresso-cappuccino-makers, list $198.95 and $229.95, respectively, here $159.95; Krups #203 and Braun KSM2 coffee-grinders, list $19.95 and $21.95, respectively, here $14.95; Braun MP50, Champion, and Acme 6001 juicers, list $74.95, $229.95, and $249.95, respectively, here $55.95, $169.95, and $169.95; Kitchenaid K5SS mixers, list $329.95, here $249.95; Chef's Choice electric knife sharpeners, list $89.95, here $69.95; Robot Coupe 2000 and Sunbeam 84071 food processors, list $109.95 and $179.95, respectively, here $79.95 and $89.95; SEB 8551 Electric Mini Choppers, list $34.95, here $19.95; Simac Pastamatic 700, list $129.95, here $89.95; Marcato Atlas 6-in. pasta-makers, list $29.95, here $19.95; stainless-steel mandolines from France, list $139.95, here $89.95; Peugeot 4-in. pepper mills, list $11.98, here $6.98; Russell Hobbes 2-qt. electric teakettles or Chantal 1½-qt. teakettles with infuser, list $59.95, here $39.95; Sharp EC7310 or Sanyo SC1500A vacuum cleaners, list $99.95, here $79.95; 1,500-w Olympic fan/heaters, list $24.95, here $12.95; six- and ten-piece Calphalon cookware sets, list $179.95 and $259.95, respectively, here $119.95 and $198.95; and more. Food includes: Lindt chocolate bars, here 79 cents; Droste chocolate apples, here $2.98; pre-sliced Norwegian salmon or pre-sliced Scottish salmon, sold by the side (about 1¼ lbs.), here $9.95 and $15.95 a lb., respectively (shipped anywhere in the United States, here $21.95 and $29.95, respectively); Citterio dry salami, here $3.99 a lb.; Daniele natural prosciutto, here $5.99 a lb.; Isaac Gellis all-beef franks or salami, here $2.99 a lb. Cheeses include: domestic Brie, here $7.98 a 2-lb. wheel; St. André, here $4.79 a lb.; Jarlsberg, here $2.59 a lb.; Danish Saga Blue, here $4.98 a lb.; and much more. A.E., D.C., M.C., V., checks accepted; exchanges possible. *Zabar's, 2245 Broadway, at 80th St. (787-2000); Mon.-Fri. 8 a.m.-7:30 p.m., Sat. till midnight, and Sun. 9 a.m.-6 p.m. Mezzanine, daily 9 a.m.-6 p.m. Sale through 7/6.*

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NEW YORK MALE

THE STELLA FLAME SHOPS ARE OFFERING 25 percent off on their current collections of men's clothing (sizes 36–44 for jackets, 28–38 for pants, 28–34 for shorts, and XS–L for sweaters). These exclusive designs include: blue linen jackets, were $325, now $243.75; matching pants, were $150, now $112.50; cotton, linen-and-cotton, or linen shirts, were $120–$165, now $90–$123. Cotton or cotton-and-rayon hand-knitted and hand-framed sweaters featured in magazines include: "Boat on Boat," was $245, now $183.75; "Bandido," was $300, now $225. Accessories, now 10 to 15 percent off. A.E., M.C., V., checks accepted; all sales final. *Stella Flame, 41 Perry St. (675-1237), Tues.-Sat. 12:30-7 p.m.; 476 Columbus Ave., near 83rd St. (874-5262), Mon.-Sat. noon-9 p.m. and Sun. till 6 p.m.; through 6/15.*

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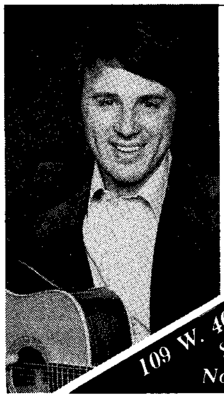

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THIS CHILDREN'S CLOTHING SHOP IS reducing prices on all its clothing (sizes newborn to 6X–7), shoes, and accessories by 50 percent. Clothing, by Absorba, Alphabet, Hanna Andersson, Bon Bon, Jean Bourget, Dan Jean, Enfant Terrible, Malina, Marese, Maugin, Mousefeathers, Petit Boy, Creation Stummer, Sun and Sand, and others, includes: jackets, were $44–$75; sweaters, were $18–$43; sweatclothes, were $20–$63; shorts, were $12–$28; tops, were $12–$36; cotton pants, were $21–$40. Shoes include: Jumping Jack sneakers, some high tops (sizes 4–12), were $22; rubber-soled solid-color, striped, or floral canvas espadrilles (sizes 6–13), were $20–$22; Chicco rubber shoes (sizes 2–12), were $16. Also, all toys, now at least 50 percent off. A.E., M.C., V., checks accepted; all sales final. *Kids Kids Kids, 436 Sixth Ave., near 9th St. (533-3523); Mon.–Fri. 11 a.m.–6:30 p.m., Thurs. till 7 p.m., Sat. till 6 p.m., and Sun. noon–5 p.m.; through 6/21.*

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CUE

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—*The Eyes of the Birds.* #2—*The Cosmic Eye.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. June 11: *La Bête Humaine; Maria Chapdelaine* (1934). June 12: Cartoon festival. June 13–14: *Spellbound; Sabotage.* June 15: *Three Brothers; Padre Padrone.* June 16: *The Exorcist; Exorcist II: The Heretic.* June 17: *Kamikaze '89; A Woman in Flames.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—Thru June 12: *Home of the Brave.* Beg. June 13: *Trouble in Mind.* #2—*The 19th International Tournée of Animation.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*Signal 7.* #2—*Absolute Beginners.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *Brazil.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. June 11: *Up the River; Judge Priest.* June 12: *Targets; Saint Jack.* June 13–14: *Notorious; Spellbound.* June 15: *The Last Metro; The Woman Next Door.* June 16: *Vampyr; Day of Wrath.* June 17: *Weekend in Havana; Greenwich Village.*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. June 11–12: *8½; I Vitelloni.* June 13–14: *Midnight Cowboy; Mean Streets.* June 15: *An Unmarried Woman; Kramer vs. Kramer.* June 16–17: *La Dolce Vita.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—Thru June 12: *Jo Jo Dancer, Your Life Is Calling.* Opening June 13: *The Manhattan Project.* #2—*Sweet Liberty.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Hannah and Her Sisters.* #2—*Desert Hearts.* #3—*Invaders From Mars.* #4—Thru June 12: *F/X.* Beg. June 13: *At Close Range.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** 989-0060. #1—Thru June 12: *Desert Bloom;* June 11: *Sabrina.* #2—*Raw Deal.* #3—*Short Circuit.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *SpaceCamp.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Short Circuit.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Cobra.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *Raw Deal.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*At Close Range.* #2—*Poltergeist II: The Other Side.* #3—Thru June 10: *Top Gun.* Opening June 11: *Ferris Bueller's Day Off.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru June 12: *Short Circuit.* Opening June 13: *The Manhattan Project.* #2—*Jo Jo Dancer, Your Life Is Calling.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Top Gun.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Sweet Liberty.* #2—*Poltergeist II: The Other Side.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*SpaceCamp.* #2—*Raw Deal.* #3—*The Color Purple.* #4—*8 Million Ways to Die.* #5—*Police Academy 3: Back in Training.* #6—*Hannah and Her Sisters.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Jake Speed.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru June 12: *Say Yes.* Beg. June 13: *Short Circuit.* **EMBASSY 3**—*Down and Out in Beverly Hills.* **EMBASSY 4**—*A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Invaders From Mars.* #2—*Cobra.*

38. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *Sleeping Beauty.* Theater closed to the public June 10–11 & 16–17.

39. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*At Close Range.* #2—Thru June 12: *Demons.* Opening June 13: *Back to School.*

40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. Thru June 12: *Femmes de Personne.* Beg. June 13: *Big Trouble.*

43. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *Demons.*

45. **SUTTON—57th St. E. of Third Ave.** 759-1411. Thru June 12: *Cobra.* Opening June 13: *The Manhattan Project.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Hannah and Her Sisters.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. Thru June 12: *On the Edge.* Opening June 13: *Belizaire the Cajun.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *SpaceCamp.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. Thru June 12: *Bliss.* Beg. June 13: *Big Trouble.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Down and Out in Beverly Hills.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—Thru June 12: *Jo Jo Dancer, Your Life Is Calling.* Beg. June 13: *Cobra.* #2—*Invaders From Mars.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Letter to Brezhnev.* **CORONET**—*Not Quite Paradise.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. Thru June 12: *F/X.* Opening June 13: *The Manhattan Project.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. Thru June 12: *Big Trouble.* Opening June 13: *Mona Lisa.* **CINEMA II**—753-0774. *A Great Wall.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru June 12: *At Close Range.* Opening June 13: *Back to School.* #2—832-2720. *Short Circuit.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Raw Deal.* #2—Thru June 10: *Poltergeist II: The Other Side.* Opening June 11: *Ferris Bueller's Day Off.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *3 Men and a Cradle.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Sweet Liberty.*

65. UA EAST—First Ave. at 85th St. 249-5100. Thru June 12: *At Close Range.* Opening June 13: *Back to School.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru June 12: *F/X.* Opening June 13: *The Manhattan Project.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Top Gun.* #2—*Poltergeist II: The Other Side.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Invaders From Mars.* #2—*Cobra.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. Thru June 10: *Desert Bloom.* Opening June 11: *Ferris Bueller's Day Off.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Vagabond.* #2—*Tea in the Harem.* #3—*The Trip to Bountiful.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ran.* #2—*What Happened to Kerouac?*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru June 21: Orson Welles. June 10–11: *The Immortal Story; I'll Never Forget What's 'is Name; Get to Know Your Rabbit.* June 12–14: *Jane Eyre; Chimes at Midnight.* June 15–16: *Prince of Foxes; Macbeth* (1948). June 17: *The Challenge: A Tribute to Modern Art.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Hard Choices.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Poltergeist II: The Other Side.* #2—*At Close Range.* #3—*Cobra.* #4—*Top Gun.* #5—*SpaceCamp.* #6—Thru June 12: *Short Circuit.* Opening June 13: *Back to School.*

86. THALIA—95th St. W. of B'way. 222-3370. June 11: *Inserts; The Red Kimono.* June 12: *La Balance; I Married a Shadow.* June 13–14: *Death Sentence; The Return* (1983). June 15: *Wetherby; The Sailor From Gibraltar.* June 16: Cartoon-o-Rama: *B.C. Rock;* shorts. June 17: *Fool for Love; Paris, Texas.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Raw Deal.* #2—*Cobra.* #3—*Invaders From Mars.* #4—Thru June 12: *Jo Jo Dancer, Your Life Is Calling.* Opening June 13: *Back to School.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 496-0900. **Naturemax Theater:** adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6 & 7:30: *The Dream Is Alive* and *Living Planet.*

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. June 11 at 7:30: *The Ugly Dachshund* (Disney, 1966) by Norman Tokar.

FILMS CHARAS—360 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. First Films. June 17 at 8: *Metropolitan Avenue* (1985) by Christine Noschese; Noschese present.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Ciné-Club: adm. $2.50; students and senior citizens $2; members free. June 11 at 1, 3:15, 6 & 8:30: *L'Eternel Retour* (France, 1943) by Jean Cocteau and Jean Delannoy.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $12; members $10: Discover Japan Through Film: lectures and screenings. June 11 at 6:15: *Where Spring Comes Late* (Japan, 1970) by Yoji Yamada; Theodore Bestor, guest speaker. Adm. $7; members $5: New Films From Japan. June 13 at 7:30: *The Funeral* (Japan, 1984) by Juzo Itami, and *Man in the High Speed Society* (Japan, 1985, animated) by Taku Furukawa.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. June 15 at 12:30 & 2:30: Jewish Men on Television: *Family Business* (WNET, 1983), with Milton Berle.

THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room. Thru June 28, Tue.–Sat. 1–3: Recent Narrative Work: *Irony* by Ken Feingold, *Face, Fear and Fascination* by Tony Cokes, *Are We All Here?* by Shelly Silver, and other works; 3–4: *Warum wir Manner Die Technik so lieben* by Stefaan Decostere and Chris Dercon; 4–6: Tapes by request (by appointment).

LATE SHOW FILM SERIES—Dramatis Personae Theatre, 25 E. 4th St. 473-1167. Adm. $5. Biker Films: June 13–14 at 10: *The Black Angels* (1970) by Lawrence Merrick; 12 midnight: *Scorpio Rising* (1963) by Kenneth Anger, and *The Losers* (1970) by Jack Starrett.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Personal Cinema Twentieth-Anniversary Retrospective. June 13 at 8: *Murray and Max Talk About Money* (1978) by Roberta Friedman and Grahame Weinbren, films (1978–83) by Stuart Sherman, *Botanical Garden* (1972) and *Buddha Film* (1973), both by Mr. E, *Minor Revisions* (1979) by Tom Chomont, *Conversation* (1981) by Doris Chase, *The Man Who Could Not See Far Enough* (1981) by Peter Rose, and *Judgment Day* (1982) by Manuel De Landa. June 14 at 8: Films by Hollis Frampton: *Surface Tension* (1968), *Palindrome* (1969), *Critical Mass (Hapax Legomena III)* (1971), and *Ordinary Matter (Hapax Legomena V)* (1972). June 15 at 8: Los Angeles Program: *Down Wind* (1973) and *Saugus Series* (1974), both by Pat O'Neill, *Picture and Sound Rushes* (1973) by Morgan Fisher, *Four Corners* (1977) by Diana Wilson, *Gratuitous Facts* (1981) by Tom Leeser, and *Marasmus* (1982) by Betsy Bromberg and Laura Ewig.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru June 14: Bob Hope: A Half Century of Radio and Television. Thru June 26: The Arts of Britain's Channel 4: Extending the Medium. Thru Sept. 4: The Vision of Ernie Kovacs.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** June 12 at 2:30 & 6: A History of Camera Movement: *I Was Born, but . . .* (Japan, 1932) by Yasujiro Ozu. Thru Aug. 10: Comedy, Italian Style. June 13 at 2:30: *Divorzio, All'Italiana* (Italy, 1961) by Pietro Germi, with Marcello Mastroianni; at 6: *Mafioso* (Italy, 1962) by Alberto Lattuada. June 14 at 2: *Il Sorpasso* (Italy, 1962) by Dino Risi; at 5: *I Mostri* (Italy, 1963) by Risi. June 15 at 2: *Sedotta e Abbandonata* (Italy, 1964) by Pietro Germi; at 5: (See June 13 at 2:30). June 16 at 6: Directors Guild of America Fiftieth-Anniversary Tribute: *The Ghost and Mrs. Muir* (1947) by Joseph Mankiewicz, with Gene Tierney and Rex Harrison; Mankiewicz present. June 17 at 2:30: (See June 13 at 6); at 6: (See June 14 at 2). **Titus Theater 2:** June 12 at 3 & 6:30: What's Happening?: *Tears Fall Twice* (1985) by Julia Robinson, and *Dance of Tears* (1984) by Jean Daniel Bloesch. Thru June 29: Saved! Preserved and Restored Film Treasures From the Collection. June 13 at 3: *The Third Man* (Great Britain, 1949) by Carol Reed, with Joseph Cotten and Orson Welles; 6:30: *Never Fear (Young Lovers)* (1950) by Ida Lupino. June 14 at 2:30: *Caught* (1948) by Max Ophuls; 5:30: (See June 13 at 3). June 15 at 2:30: *Scarface* (1932) by Howard Hawks, with Paul Muni; 5:30: *Madame Bovary* (France, 1933) by Jean Renoir. June 16 at 3: (See June 15 at 5:30); 6:30: *Félicie Nanteuil* (France, 1942) by Marc Allégret. June 17 at 3: (See June 16 at 6:30); 6:30: (See June 15 at 2:30).

NATIONAL COUNCIL OF JEWISH WOMEN—9 E. 69th St. 535-5900, ext. 17. Adm. $6; members $4; pre-screening dinner tickets available. The Sun Never Sets on Jewish Life. June 11 at 6:30: *Sallah,* with Topol.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. June 11 at 7: Suffolk County Film Festival Competition: reception followed by screening; filmmakers present. June 12–14 at 8 & 10, June 15 at 7:30 & 9:30, June 16 at 8 & 10: *Desert Hearts* (1986) by Donna Deitch. June 17 at 8: *Maids and Madams* (South Africa–Great Britain, 1985) by Mira Hamermesh; Hamermesh present.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. June 14 at 1:30: *The Goodbye Girl* (1977) by Herbert Ross, with Richard Dreyfuss.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. June 12 at 12 noon: *Kaddish* (1984) by Steve Brand. June 17 at 12 noon: *Romeo and Juliet* (Great Britain, 1966) by Paul Czinner, with Rudolph Nureyev; 2:30: *Romeo and Juliet* (1968) by Franco Zeffirelli.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516) 283-2118. Adm. $3; members $2: Definitive Statements, Too: Films of the mid-sixties, chosen by critic Andrew Sarris. June 13 at 8: *Blow-Up* (Great Britain, 1967) by Michelangelo Antonioni.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru June 19: Tue.–Sun. at 5:45 & 7:30, Fri.–Sun. at 4: *Elena and Her Men* (France, 1956) by Jean Renoir, with Ingrid Bergman; Tue.–Sun. at 9:30 (separate adm.): *Dreamchild* (Great Britain, 1984) by Gavin Millar. Public Service (free): Sat.–Sun. at 2: *Homage to Chagall* (Canada, 1977) by Harry Rasky.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Free with museum adm.: The Great Depression on Film. June 14 at 2: *The City* (1939) by Ralph Steiner and Willard Van Dyke. Adm. $7; members $6.25; series tickets available: Take 1/New York on Film. June 11 at 5:30: reception; at 7: *Arthur* (1981) by Steve Gordon, with Dudley Moore; Stephen Hendrickson, guest lecturer.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2; members $1. June 15 at 1:30: New York City Experimental Video and Film Festival: 1986 finalists.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru June 15: Video by Gary Hill. Program I: Tue. at 1:15 & 5:15, Wed.–Sat. at 12:30, Sun. at 12:15 & 4:30. Program II: Tue.–Sat. at 2:30 & Tue. at 6:30, Sun. at 1:30. Program III: Tue. at 4, Wed.–Sat. at 11:15 a.m. & 3:45, Sun. at 3. **Philip Morris branch, 120 Park Ave.** 570-3633. Free. June 17 at 12:30: *Nisei Soldier: Standard Bearer for an Exiled People* (1984) by Loni Ding; talk follows.

WINDOWS ON WHITE STREET—62 White St. (201) 890-1235 (curator). Free. Thru June 30, 12 noon–12 midnight, running continuously: *Four Fingers* by Neil Burger, a film installation in two street-level windows.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Cobra.* #2—*Raw Deal.* #3—*Invaders From Mars.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Demons.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru June 10: *Top Gun.* Beg. June 11: *Ferris Bueller's Day Off.* #2—*SpaceCamp.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*Top Gun.* #2—Thru June 12: *Short Circuit.* Beg. June 13: *Back to School.*

105. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Raw Deal.* #2—*SpaceCamp.* #3—*Cobra.* #4—Thru June 12: *Short Circuit.* Beg. June 13: *Back to School.*

107. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Cobra.* #2—*At Close Range.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru June 12: *Invaders From Mars.* Beg. June 13: *The Manhattan Project.* #2—*Poltergeist II: The Other Side.* #3—*Short Circuit.* #4—*Raw Deal.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—Thru June 12: *Wise Guys.* #2—Thru June 12: *Hannah and Her Sisters.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Top Gun.* #2—*Raw Deal.* #3 & #4—*Cobra.* #5—*Demons.* #6—Thru June 10: *Jake Speed.* Beg. June 11: *Ferris Bueller's Day Off.* #7—*Invaders From Mars.* #8—*At Close Range.* #9 & #10—*Poltergeist II: The Other Side.* #11—*Jo Jo Dancer, Your Life Is Calling.* #12—*SpaceCamp.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Invaders From Mars.* #2—*Raw Deal.* #3—*At Close Range.* #4—*Short Circuit.* #5—Thru June 12: *Sweet Liberty; Desert Bloom.* Beg. June 13: *Back to School.* #6—*Brazil.* #7—*Hannah and Her Sisters; Down and Out in Beverly Hills.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Cobra.* #2—*Poltergeist II: The Other Side.* #3—*Top Gun.* #4—Thru June 12: *Say Yes.* Beg. June 13: *The Craving.* #5—Thru June 10: *Demons.* Beg. June 11: *Ferris Bueller's Day Off.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*At Close Range.* #2—Thru June 12: *Say Yes.* Beg. June 13: *Back to School.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Poltergeist II: The Other Side.* #2—*Top Gun.* #3—Thru June 10: *Sweet Liberty.* Beg. June 11: *Ferris Bueller's Day Off.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Cobra.* #2—*SpaceCamp.* #3—Thru June 12: *Desert Bloom.* Beg. June 13: *The Manhattan Project.* #4—*9½ Weeks.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*Invaders From Mars.* #2—*Short Circuit.* #3—Thru June 12: *Wise Guys.* Beg. June 13: *The Craving.* #4—*Raw Deal.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Poltergeist II: The Other Side.* #2—*Raw Deal.* #3—*Invaders From Mars.* #4—*Cobra.* #5—*Top Gun.* #6—Thru June 12: *Short Circuit; Demons.* Beg. June 13: *Back to School.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—Thru June 12: *Top Gun.* #2—Thru June 12: *Wise Guys.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Cobra.* #2—*Poltergeist II: The Other Side.* #3—*SpaceCamp.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. Program unavailable.

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Top Gun.* #2—Thru June 10: *Sweet Liberty.* Beg. June 11: *Ferris Bueller's Day Off.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Raw Deal.* #2—*Short Circuit.* #3—*Poltergeist II: The Other Side.* #4—*Cobra.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—*Invaders From Mars.* #2—Beg. June 13: *Wise Guys.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru June 12: *Hannah and Her Sisters.* Beg. June 13: *Sweet Liberty.* #2—Thru June 12: *Violets Are Blue.* Beg. June 13: *Short Circuit.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Raw Deal.* #2—*Cobra.* #3—Thru June 12: *Jo Jo Dancer, Your Life Is Calling.* Beg. June 13: *The Manhattan Project.* #4—*Invaders From Mars.* #5—*SpaceCamp.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru June 12: *When Father Was Away on Business; Maria's Lovers.* #2—Thru June 12: *Top Gun.*

Registration starts Friday, June 13, at theatres everywhere.

RODNEY DANGERFIELD
BACK TO SCHOOL

A PAPER CLIP Production An ALAN METTER Film
RODNEY DANGERFIELD "BACK TO SCHOOL"
SALLY KELLERMAN BURT YOUNG KEITH GORDON ADRIENNE BARBEAU ROBERT DOWNEY, JR. SAM KINISON and NED BEATTY as 'Dean Martin'
Music by DANNY ELFMAN Executive Producers ESTELLE ENDLER MICHAEL ENDLER HAROLD RAMIS Produced by CHUCK RUSSELL Screenplay by STEVEN KAMPMANN & WILL PORTER and PETER TOROKVEI & HAROLD RAMIS Story by RODNEY DANGERFIELD & GREG FIELDS & DENNIS SNEE Directed by ALAN METTER
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219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Raw Deal.* #2—*Cobra.* #3—Thru June 12: *Demons.* #4—*Poltergeist II: The Other Side.* #5—*Invaders From Mars.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*SpaceCamp.* #2—*Poltergeist II: The Other Side.* #3—*Cobra.* #4—*Raw Deal.* #5—Thru June 12: *Invaders From Mars.* Beg. June 13: *Back to School.* #6—Thru June 12: *Demons.* Beg. June 13: *The Manhattan Project.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Cobra.* #2—*Poltergeist II: The Other Side.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Short Circuit.* #2—*Sweet Liberty.* #3—*At Close Range.* #4—Thru June 12: *Say Yes.* Beg. June 13: *The Manhattan Project.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*SpaceCamp.* #2—*Sweet Liberty.* #3—*Raw Deal.* #4—*Invaders From Mars.* #5—*At Close Range.* #6—*F/X.* #7—Thru June 12: *Hannah and Her Sisters.* Beg. June 13: *The Manhattan Project.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Poltergeist II: The Other Side.* #2—*Top Gun.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Poltergeist II: The Other Side.* #2—*Invaders From Mars.* #3—Thru June 12: *Hannah and Her Sisters.* Beg. June 13: *Back to School.* #4—*At Close Range.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Cobra.* #2—*Top Gun.* #3—*Short Circuit.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru June 10: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* Beg. June 11: *Ferris Bueller's Day Off.* #2—Thru June 12: *Down and Out in Beverly Hills; Say Yes.* Beg. June 13: *The Manhattan Project.* #3—*Poltergeist II: The Other Side.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*SpaceCamp.* #2—*Raw Deal.* #3—Thru June 12: *Demons.* Beg. June 13: *Back to School.* #4—*Invaders From Mars.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*SpaceCamp.* #2—*Sweet Liberty.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru June 12: *The Money Pit.* #2—Thru June 12: *Wise Guys.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—Thru June 12: *Say Yes.* #2—Thru June 12: *At Close Range.* #1 & #2—Beg. June 13: *Back to School.* #3—*SpaceCamp.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Invaders From Mars.* #2—Thru June 12: *Desert Bloom.* Beg. June 13: *At Close Range.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. Thru June 10: *Sweet Liberty.* Beg. June 11: *Ferris Bueller's Day Off.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Cobra.* #2—*Raw Deal.* #3—Thru June 12: *Demons.* Beg. June 13: *The Manhattan Project.* #4—*Short Circuit.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Raw Deal.* #2—*SpaceCamp.* #3—Thru June 12: *Invaders From Mars.* #4—Thru June 12: *At Close Range.* Beg. June 13: *Back to School.* #5—Thru June 12: *Sweet Liberty.* Beg. June 13: *The Manhattan Project.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Top Gun.* #2—Thru June 10: *Short Circuit.* Beg. June 11: *Ferris Bueller's Day Off.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Top Gun.* #2—Thru June 12: *F/X.* Beg. June 13: *Back to School.* #3—Thru June 10: *The Delta Force; Death Wish 3.* Beg. June 11: *Ferris Bueller's Day Off.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru June 12: *Short Circuit.* Beg. June 13: *The Manhattan Project.* #2—*Invaders From Mars.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*SpaceCamp.* #2—*Cobra.* #3—*Raw Deal.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru June 12: *Smooth Talk.* Beg. June 13 (tent.): *Wise Guys.* #2—Beg. June 13 (tent.): *Sweet Liberty.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*SpaceCamp.* #2—*Cobra.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. Program unavailable.

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Poltergeist II: The Other Side.* #2—*Raw Deal.*

326. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru June 10: *Top Gun.* Beg. June 11: *Ferris Bueller's Day Off.* #2—*SpaceCamp.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*At Close Range.* #2—*Raw Deal.*

401. NEW DORP—HYLAN—351-6601. #1—*Top Gun.* #2—*Poltergeist II: The Other Side.*

402. NEW DORP—LANE—351-2110. Thru June 12: *Invaders From Mars.* Beg. June 13: *Back to School.*

403. NEW DORP—RAE—979-0444. #1—*Cobra.* #2—Thru June 12: *Short Circuit.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—Thru June 10: *Sweet Liberty; Say Yes.* Beg. June 11: *Top Gun.* #2—*SpaceCamp.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Cobra.* #2—Thru June 12: *Wise Guys.* Beg. June 13: *The Manhattan Project.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*At Close Range.* #2—Thru June 12: *Wise Guys.* Beg. June 13: *Back to School.*

501. BELLMORE—MOVIES—783-7200. Thru June 12: *The Color Purple; GoBots.*

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

504. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Cobra.* #2—*Invaders From Mars.* #3—Thru June 12: *Demons.* Beg. June 13: *Back to School.* #4—Thru June 12: *At Close Range.* Beg. June 13: *The Manhattan Project.*

505. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.* #3—*Short Circuit.* #4—Thru June 12: *Invaders From Mars.* Beg. June 13: *The Manhattan Project.*

506. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*SpaceCamp.* #2—*Top Gun.* #3—*Cobra.* #4—*Short Circuit.*

507. GREAT NECK—SQUIRE—466-2020. #1—*SpaceCamp.* #2—*Top Gun.* #3—*Cobra.*

508. HEWLETT—RKO—791-6768. June 11–17: *Out of Africa.*

509. HICKSVILLE—HICKSVILLE—931-0749. #1—*Invaders From Mars.* #2—Thru June 12: *Hannah and Her Sisters; Demons.* Beg. June 13: *Back to School.*

510. HICKSVILLE—MID-PLAZA—433-2400. #1—*Poltergeist II: The Other Side.* #2—Thru June 10: *F/X.* Beg. June 11: *Ferris Bueller's Day Off.* #3—*Sweet Liberty.* #4—*Raw Deal.* #5—*Top Gun.* #6—*SpaceCamp.*

511. LAWRENCE—RKO—371-0203. #1—Thru June 10: *Top Gun.* Beg. June 11: *Ferris Bueller's Day Off.* #2—*Poltergeist II: The Other Side.* #3—*Raw Deal.*

512. LEVITTOWN—LEVITTOWN—731-0516. #1—*Wise Guys.* #2—Thru June 12: *Down and Out in Beverly Hills.* Beg. June 13 (tent.): *Short Circuit.*

513. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Top Gun.* #2—*Raw Deal.* #3—Thru June 10: *Sweet Liberty.* Beg. June 11: *Ferris Bueller's Day Off.* #4—*Poltergeist II: The Other Side.* #5—*SpaceCamp.* #6—*Short Circuit.*

514. LONG BEACH—PARK AVENUE—432-0576. Thru June 12: *The Color Purple; GoBots.*

515. LYNBROOK—LYNBROOK—593-1033. #1—*SpaceCamp.* #2—*Invaders From Mars.* #3—Thru June 12: *Hannah and Her Sisters.* Beg. June 13: *Back to School.* #4—Thru June 12: *Short Circuit.* Beg. June 13: *The Manhattan Project.*

516. LYNBROOK—STUDIO ONE—599-1444. *My Beautiful Laundrette.*

517. MALVERNE—TWIN—599-6966. #1—Thru June 12: *Smooth Talk.* Beg. June 13 (tent.): *Wise Guys.* #2—Thru June 12: *The Money Pit.* Beg. June 13 (tent.): *Sweet Liberty.*

518. MANHASSET—MANHASSET—627-7887. #1—*Short Circuit.* #2—*Raw Deal.* #3—Thru June 12: *Invaders From Mars.* Beg. June 13: *The Manhattan Project.*

519. MASSAPEQUA—PEQUA—799-6464. Thru June 12: *Top Gun.* Beg. June 13: *Back to School.*

520. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Poltergeist II: The Other Side.* #2—*Raw Deal.* #3—*Cobra.* #4—*Short Circuit.* #5—*Invaders From Mars.* #6 & #7—*SpaceCamp.* #7—Beg. June 13: *At Close Range.* #8—Thru June 12: *Demons.* Beg. June 13: *The Manhattan Project.* #9—Thru June 12: *Sweet Liberty.* Beg. June 13: *Top Gun.*

521. MERRICK—TWIN—546-1270. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.*

522. NEW HYDE PARK—HERRICKS—747-0555. #1—Thru June 12: *Hannah and Her Sisters.* Beg. June 13: *Back to School.* #2—*At Close Range.*

523. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru June 12: *F/X.* #2—Thru June 12: *Hannah and Her Sisters.*

524. OLD BETHPAGE—CINE CAPRI—752-1610. *Fire With Fire.*

525. PLAINVIEW—OLD COUNTRY—931-4242. #1—Thru June 12: *Invaders From Mars.* Beg. June 13: *Back to School.* #2—*Hannah and Her Sisters.*

527. PORT WASHINGTON—MOVIES—944-6200. #1—*SpaceCamp.* #2—*Cobra.* #3—*Sweet Liberty.* #4—Thru June 12: *At Close Range.* Beg. June 13: *Back to School.*

528. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Cobra.*

529. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—Thru June 10: *Say Yes.* Beg. June 11: *Top Gun.* #2—*Sweet Liberty.*

530. ROSLYN—ROSLYN—621-8488. #1—*Poltergeist II: The Other Side.* #2—Thru June 12: *My Beautiful Laundrette.* Beg. June 13: *At Close Range.*

531. SYOSSET—SYOSSET—921-5810. #1—Thru June 12: *Desert Bloom.* Beg. June 13: *The Manhattan Project.* #2—*Cobra.* #3—*Short Circuit.*

532. SYOSSET—UA CINEMA 150—364-0700. *At Close Range.*

533. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—Thru June 12: *Say Yes.* Beg. June 13: *The Manhattan Project.* #2—*Short Circuit.* #3—*SpaceCamp.*

534. VALLEY STREAM—SUNRISE—825-5700. #1—*Top Gun.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3 & #4—*Cobra.* #5—*The Color Purple.* #6—*Poltergeist II: The Other Side.* #7—*A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* #8—*Invaders From Mars.* #9—*At Close Range.* #10—Thru June 10: *Demons.* Beg. June 11: *Ferris Bueller's Day Off.* #11—*Sweet Liberty.* #12—*Raw Deal.*

535. WANTAGH—RKO—781-6969. June 11–17: *Out of Africa.*

536. WESTBURY—DRIVE-IN—334-3400. #1—Thru June 12: *Poltergeist II: The Other Side.* Beg. June 13: *Back to School.* #2—*Raw Deal.* #3—*Cobra.*

537. WESTBURY—WESTBURY—333-1911. #1—*The Trip to Bountiful.* #2—*On Valentine's Day.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru June 12: *Invaders From Mars.* Beg. June 13: *At Close Range.* #2—Thru June 12: *Turtle Diary; Say Yes.* Beg. June 13: *The Manhattan Project.* #3—*Short Circuit.*

601. BABYLON—RKO—669-0700. #1—*F/X.* #2—*SpaceCamp.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Top Gun.* #2—*Raw Deal.* #3—Thru June 10: *Sweet Liberty.* Beg. June 11: *Ferris Bueller's Day Off.*

603. BAY SHORE—CINEMA—665-1722. Thru June 12: *At Close Range.* Beg. June 13: *Back to School.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Cobra.* #2—*Poltergeist II: The Other Side.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*SpaceCamp.* #2—*Raw Deal; Commando.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru June 12: *Demons.* Beg. June 13: *The Craving.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*SpaceCamp.* #2—*Demons.* #3—*Raw Deal.* #4 & #5—*Cobra.* #6—*Invaders From Mars.* #7 & #8—*Poltergeist II: The Other Side.* #9—*Top Gun.* #10—*Sweet Liberty.* #11—*At Close Range.* #12—Thru June 10: *The Money Pit.* Beg. June 11: *Ferris Bueller's Day Off.*

608. COMMACK—DRIVE-IN—499-2900. Thru June 12: *Cobra; Wildcats.* Beg. June 13: *Back to School.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Sweet Liberty.* #2—*Raw Deal.* #3—*Invaders From Mars.* #4—*Top Gun.* #5—*Poltergeist II: The Other Side.* #6—*At Close Range.* #7—Beg. June 11: *Ferris Bueller's Day Off.* #8 & #9—*Cobra.* #10—*SpaceCamp.*

610. COMMACK—RKO—499-4545. #1—*Short Circuit.* #2—*F/X.*

611. CORAM—PINE—698-6442. #1—*Short Circuit.* #2—*At Close Range.* #3—*Poltergeist II: The Other Side.* #4—*SpaceCamp.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*SpaceCamp.* #2—*Cobra.* #3—*Raw Deal.* #4—*Top Gun.* #5—*Short Circuit.* #6—*Poltergeist II: The Other Side.* #7—Thru June 12: *Invaders From Mars.* Beg. June 13: *The Manhattan Project.* #8—Beg. June 13: *Back to School.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Cobra.* #2—*SpaceCamp.* #3—*Raw Deal.* #4—*Short Circuit.* #5—Thru June 12: *At Close Range.* Beg. June 13: *The Manhattan Project.*

614. ELWOOD—ELWOOD—499-7800. #1—*Poltergeist II: The Other Side.* #2—Thru June 10: *Top Gun.* Beg. June 11: *Ferris Bueller's Day Off.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Beg. June 13: *Ferris Bueller's Day Off.* #2—Beg. June 13: *The Manhattan Project.*

616. FIRE ISLAND—COMMUNITY—583-5184. June 13–14: *Down and Out in Beverly Hills.*

617. GREENPORT—GREENPORT—477-0500. Thru June 12: *The Money Pit.* Beg. June 13: *Short Circuit.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Top Gun.* #2—*Invaders From Mars.* #3—*Cobra.* #4—*Short Circuit.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Poltergeist II: The Other Side.*

620. ISLIP—ISLIP—581-5200. #1—*Raw Deal.* #2—Thru June 12: *Short Circuit.* #3—*SpaceCamp.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Say Yes.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru June 12: *Wise Guys.*

623. LINDENHURST—LINDENHURST—888-5400. Thru June 12: *Hannah and Her Sisters.* Beg. June 13: *Wise Guys.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Cobra.* #2—Thru June 12: *Sweet Liberty.* Beg. June 13: *The Manhattan Project.* #3—*Poltergeist II: The Other Side.* #4—*SpaceCamp.* #5—Thru June 12: *Short Circuit.* Beg. June 13: *Back to School.*

625. MONTAUK—THE MOVIES—668-2393. June 13–14: *Sweet Liberty.*

627. NORTHPORT—NORTHPORT—261-8600. *Hannah and Her Sisters.*

628. OAKDALE—OAKDALE—589-8118. Thru June 12: *The Money Pit.* Beg. June 13: *Blue City.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—Thru June 12: *Top Gun.* Beg. June 13: *Back to School.* #2—*Cobra.* #3—*SpaceCamp.*

631. PATCHOGUE—SUNWAVE—475-7766. #1—*Short Circuit.* #2—*Raw Deal.*

632. PORT JEFFERSON—MINI EAST—928-6555. *Sweet Liberty.* **WEST**—*Cobra.*

633. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. June 11–17: *Out of Africa.*

634. RIVERHEAD—SUFFOLK—727-3133. Thru June 12: *Demons; Say Yes.* Beg. June 13: *Top Gun.*

635. SAG HARBOR—SAG HARBOR—725-0010. Thru June 12: *Sotto . . . Sotto.* Beg. June 13: *On Valentine's Day.*

636. SAYVILLE—SAYVILLE—589-0232. #1—*Raw Deal.* #2—*Poltergeist II: The Other Side.* #3—Thru June 12: *At Close Range.* Beg. June 13: *Back to School.*

637. SHIRLEY—DRIVE-IN—281-5444. *Top Gun.*

639. SMITHTOWN—SMITHTOWN—265-1551. *SpaceCamp.*

640. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.* #3—*Top Gun.*

641. STONY BROOK—LOEWS—751-2300. #1—*Poltergeist II: The Other Side.* #2—*Top Gun.* #3—Thru June 10: *Sweet Liberty.* Beg. June 11: *Ferris Bueller's Day Off.*

642. WEST ISLIP—TWIN—669-2626. #1—Thru June 12: *Desert Bloom.* Beg. June 13: *Wise Guys.* #2—*Sweet Liberty.*

643. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Sweet Liberty.* #2—Thru June 10: *Top Gun.* Beg. June 11: *Ferris Bueller's Day Off.*

644. WESTHAMPTON—WESTHAMPTON—288-1500. Thru June 12: *Cobra.* Beg. June 13: *Back to School.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—Thru June 12: *Short Circuit.* Beg. June 13: *The Trip to Bountiful.* #2—*At Close Range.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru June 12: *Top Gun.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—Thru June 12: *At Close Range.* Beg. June 13: *Back to School.* #2—*Invaders From Mars.* #3—Thru June 12: *Short Circuit.* Beg. June 13: *Back to School.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru June 12: *Short Circuit.* Beg. June 13: *Back to School.* #2—Thru June 12: *My Beautiful Laundrette.*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Cobra.* #2—*Raw Deal.* #3—*Top Gun.* #4—Beg. June 13: *The Manhattan Project.*

706. LARCHMONT—PLAYHOUSE—834-3001. *SpaceCamp.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Cobra.* #2—*Raw Deal.* #3—Thru June 12: *Short Circuit.* Beg. June 13: *Back to School.* #4—Thru June 12: *Raw Deal.* Beg. June 13: *The Manhattan Project.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru June 12: *The Trip to Bountiful.* Beg. June 13: *Back to School.* #2—*Sweet Liberty.* #3—*Raw Deal.* #4—*Cobra.* #5—*SpaceCamp.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru June 12: *The Trip to Bountiful.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Short Circuit.* #2—*Top Gun.* #3—*Cobra.* #4—*Poltergeist II: The Other Side.* #5—Thru June 12: *Jo Jo Dancer, Your Life Is Calling.* Beg. June 13: *The Manhattan Project.* #6—*Raw Deal.* #7—*Invaders From Mars.*

712. OSSINING—ARCADIAN—941-5200. #1—*Raw Deal.* #2—*Invaders From Mars.* #3—*Cobra.*

713. PEEKSKILL—BEACH—737-6262. #1—*Invaders From Mars.* #2—*Poltergeist II: The Other Side.* #3—Thru June 12: *Hannah and Her Sisters.* Beg. June 13: *The Manhattan Project.* #4—*Short Circuit.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Top Gun.* #2—Program unavailable. #3—Thru June 12: *Jake Speed.* #4—*SpaceCamp.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru June 12: *Wise Guys.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Poltergeist II: The Other Side.* #2—*Top Gun.*

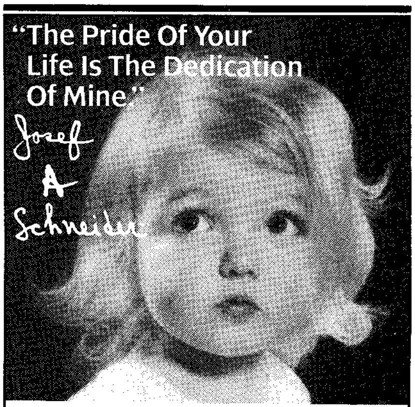
717. RYE—RYE RIDGE—939-8177. #1—*Top Gun.* #2—*Sweet Liberty.*

718. SCARSDALE—FINE ARTS—723-6699. Thru June 12: *Desert Hearts.* Beg. June 13: *Letter to Brezhnev.*

719. SCARSDALE—PLAZA—725-0078. Thru June 12: *Hannah and Her Sisters.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Sweet Liberty.* #2—Program unavailable.

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*SpaceCamp.* #2—*Poltergeist II: The Other Side.* #3—Thru June 12: *Down and Out in Beverly Hills.* #4—Program unavailable.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723. YONKERS—MOVIELAND—793-0002. #1—*Raw Deal.* #2—*Cobra.* #3—*Sweet Liberty.* #4—Thru June 10: *Sweet Liberty.* Beg. June 11: *Ferris Bueller's Day Off.* #5—*Top Gun.* #6—Thru June 12: *Top Gun.* Beg. June 13: *The Manhattan Project.*

724. YONKERS—PARK HILL—969-4477. #1—*Demons.* #2—*Invaders From Mars.* #3—*Poltergeist II: The Other Side.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Raw Deal.* #2—*Poltergeist II: The Other Side.* #3—*Cobra.* #4—*At Close Range.* #5—*Invaders From Mars.* #6—Thru June 12: *Raw Deal.* Beg. June 13: *Back to School.* #7—Thru June 12: *Short Circuit.* Beg. June 13: *The Manhattan Project.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru June 12: *Sweet Liberty.* Beg. June 13: *Back to School.* #2—*Raw Deal.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. Thru June 12: *Cobra.* Beg. June 13: *Back to School.*

752. NANUET—MALL—623-6336. *Cobra.*

753. NANUET—ROUTE 59—623-3355. Thru June 12: *At Close Range.* Beg. June 13: *The Manhattan Project.*

754. NANUET—RKO MOVIES—623-0211. #1—*Raw Deal.* #2—*Sweet Liberty.* #3—*Invaders From Mars.* #4—*Short Circuit.* #5—*Poltergeist II: The Other Side.*

755. NEW CITY—TOWN—634-5100. #1—*Top Gun.* #2—*Raw Deal.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Cobra.* #2—*Poltergeist II: The Other Side.*

757. NYACK—CINEMA EAST—358-6631. *SpaceCamp.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. *Invaders From Mars; National Lampoon's European Vacation.*

759. PEARL RIVER—CENTRAL—735-2530. #1 & #2—Beg. June 13: *Back to School.*

760. PEARL RIVER—PEARL RIVER—735-6500. Thru June 10: *Top Gun.* Beg. June 11: *Ferris Bueller's Day Off.*

761. SPRING VALLEY—CINEMA 45—352-1445. Thru June 12: *Demons.*

762. SPRING VALLEY—PIX—425-6902. #1—Thru June 10: *Poltergeist II: The Other Side.* Beg. June 11: *Ferris Bueller's Day Off.* #2—*SpaceCamp.*

763. STONY POINT—9 W CINEMA—942-0303. *Poltergeist II: The Other Side.*

764. SUFFERN—LAFAYETTE—357-6030. Thru June 10: *Jake Speed.* Beg. June 11: *Top Gun.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Short Circuit.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Sweet Liberty.* #2—*The Trip to Bountiful.*

801. DANBURY—CINE—743-2200. #1—*SpaceCamp.* #2—Thru June 10: *Short Circuit.* Beg. June 11: *Ferris Bueller's Day Off.* #3—Thru June 11: *At Close Range.* Beg. June 13: *Back to School.*

802. DANBURY—CINEMA—748-2923. #1—*Top Gun.* #2—*Poltergeist II: The Other Side.*

803. DANBURY—PALACE—748-7496. #1—*Cobra.* #2—*Raw Deal.* #3—Thru June 12: *Invaders From Mars.* Beg. June 13: *The Manhattan Project.*

804. DARIEN—PLAYHOUSE—655-0100. *Sweet Liberty.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—Thru June 12: *Sweet Liberty.* Beg. June 13: *Raw Deal.* #2—*Cobra.*

806. FAIRFIELD—COUNTY—334-1411. Thru June 12: *Raw Deal.* Beg. June 13: *Back to School.*

807. GREENWICH—CINEMA—869-6030. #1—*Sweet Liberty.* #2—*Down and Out in Beverly Hills.*

808. GREENWICH—PLAZA—869-4030. #1—*At Close Range.* #2—Thru June 12: *Desert Hearts.* Beg. June 13: *Back to School.* #3—Thru June 12: *My Beautiful Laundrette.* Beg. June 13: *The Manhattan Project.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Top Gun.* #2—*Cobra.*

810. NORWALK—CINEMA—838-4504. #1—Thru June 12: *Invaders From Mars.* Beg. June 13: *The Manhattan Project.* #2—Thru June 10: *Raw Deal.* Beg. June 11: *Ferris Bueller's Day Off.*

811. NORWALK—NORWALK—866-9202. *Cobra.*

812. RIDGEFIELD—CINEMA—438-3338. Thru June 12: *Lucas; Gung Ho; Care Bears Movie II.*

813. SOUTH NORWALK—SONO—866-9202. Thru June 12: *The Trip to Bountiful;* June 10–12: *The Harder They Come.* June 13–16: *Dreamchild.* June 17–19: *Jenny; Lady Jane.*

814. SPRINGDALE—STATE—325-0250. Thru June 12: *Wise Guys.* Beg. June 13: *Sweet Liberty.*

815. STAMFORD—AVON—324-9205. #1—*Raw Deal.* #2—*Cobra.*

816. STAMFORD—CINEMA—324-3100. #1—*Poltergeist II: The Other Side.* #2—*Invaders From Mars.* #3—Thru June 10: *Short Circuit.* Beg. June 11: *Ferris Bueller's Day Off.*

818. STAMFORD—RIDGEWAY—323-5000. #1—*SpaceCamp.* #2—*Top Gun.*

819. TRUMBULL—TRANS-LUX—374-0462. #1—*Raw Deal.* #2—*Cobra.* #3—*Poltergeist II: The Other Side.*

820. WESTPORT—FINE ARTS—227-3324. #1—*SpaceCamp.* #2—Thru June 12: *Short Circuit.* Beg. June 13: *Back to School.* #3—227-9619. *Poltergeist II: The Other Side.* #4—226-6666. *Sweet Liberty.*

821. WESTPORT—POST—227-0500. *Top Gun.*

822. WILTON—CINEMA—762-5678. *My Beautiful Laundrette.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru June 10: *Top Gun.* Beg. June 11: *Ferris Bueller's Day Off.* #2—*Cobra.* #3—*Raw Deal.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Sweet Liberty.* #2—*SpaceCamp.*

902. JERSEY CITY—LOEWS—653-4600. #1—Thru June 10: *Critters; A Nightmare on Elm Street, Part 2: Freddy's Revenge.* Beg. June 11: *Ferris Bueller's Day Off.* #2—*Poltergeist II: The Other Side.* #3—*At Close Range.*

903. JERSEY CITY—STATE—653-5200. #1—*Cobra.* #2—*Raw Deal.* #3—*Invaders From Mars.* #4—Thru June 12: *Demons.* Beg. June 13: *Back to School.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Poltergeist II: The Other Side.* #2—*Raw Deal.* #3—*Invaders From Mars.* #4—*Wise Guys.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Top Gun.* #2—*Short Circuit.* #3—*Cobra.* #4—Thru June 10: *Sweet Liberty.* Beg. June 11: *Ferris Bueller's Day Off.* #5—*SpaceCamp.* #6—*At Close Range.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru June 12: *Down and Out in Beverly Hills; Ninja Turf.* Beg. June 13: *Wise Guys; Demons.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Jo Jo Dancer, Your Life Is Calling.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Cobra.* #2—*Invaders From Mars.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru June 12: *Invaders From Mars.* Beg. June 13: *The Manhattan Project.*

914. LIVINGSTON—COLONY—992-0800. Thru June 12: *Sweet Liberty.* Beg. June 13: *Back to School.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Hannah and Her Sisters.*

916. MILLBURN—RKO—376-0800. #1—*Poltergeist II: The Other Side.* #2—*Sweet Liberty.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*My Beautiful Laundrette.* #2—*Sweet Liberty.* #3—*Poltergeist II: The Other Side.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Raw Deal.* #2—*Demons.* #3—*The Color Purple.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Poltergeist II: The Other Side.* #2—*SpaceCamp.* #3—Thru June 12: *Invaders From Mars.* Beg. June 13: *Back to School.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*SpaceCamp.* #2—*Short Circuit.* #3—*At Close Range.*

922. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Cobra.* #2—*Top Gun.* #3—Beg. June 13: *The Manhattan Project.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru June 12: *Hannah and Her Sisters.*

931. CRANFORD—RKO—276-9120. #1—*Sweet Liberty.* #2—*Poltergeist II: The Other Side.*

933. LINDEN—TWIN—925-9787. #1—*Poltergeist II: The Other Side.* #2—*SpaceCamp.*

934. ROSELLE PARK—PARK—245-0358. *The Money Pit.*

935. SUMMIT—STRAND—273-3900. Thru June 12: *Short Circuit.* Beg. June 13: *The Manhattan Project.*

936. UNION—FIVE POINTS—964-3466. #1—*Raw Deal.* #2—*Cobra.*

937. UNION—LOST PICTURE SHOW—964-4497. Thru June 12: *The Official Story.* Beg. June 13: *Back to School.*

938. UNION—RKO—686-4373. #1—*Top Gun.* #2—*Invaders From Mars.*

939. WESTFIELD—RIALTO—232-1288. #1—*At Close Range.* #2—*Short Circuit.* #3—Thru June 12: *The Trip to Bountiful.* Beg. June 13: *The Manhattan Project.*

940. WESTFIELD—TWIN—654-4720. #1—Thru June 12: *Hannah and Her Sisters.* Beg. June 13: *Back to School.* #2—*Raw Deal.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Raw Deal.*

951. CLOSTER—CLOSTER—768-8800. *Top Gun.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*SpaceCamp.* #2—*Raw Deal.* #3—*Sweet Liberty.* #4—*Top Gun.*

953. EMERSON—TOWN—261-1000. #1—*SpaceCamp.* #2—*Raw Deal.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Demons.* #2—*Jo Jo Dancer, Your Life Is Calling.*

955. FAIRVIEW—TWIN—941-2424. #1—*Poltergeist II: The Other Side.* #2—Thru June 10: *Short Circuit.* Beg. June 11: *Ferris Bueller's Day Off.*

956. FORT LEE—LINWOOD—944-6900. #1—*Cobra.* #2—*Invaders From Mars.*

957. FORT LEE—SHARON—224-0202. Thru June 12: *At Close Range.*

958. OAKLAND—TWIN—337-4478. #1—*Cobra.* #2—*Sweet Liberty.*

960. PARAMUS—CINEMA 35— 845-5070. Thru June 12: *Down and Out in Beverly Hills.* Beg. June 13: *Back to School.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Sweet Liberty; Say Yes.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Top Gun.* #2—Thru June 12: *Desert Hearts.* Beg. June 13: *The Manhattan Project.* #3—*My Beautiful Laundrette.* #4—*At Close Range.* #5—*Invaders From Mars.* #6—*Short Circuit.* #7 & #9—*Cobra.* #8—Thru June 10: *Hannah and Her Sisters.* Beg. June 11: *Ferris Bueller's Day Off.* #10—*SpaceCamp.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Raw Deal.* #2 & #3—*Poltergeist II: The Other Side.*

965. RAMSEY—CINEMA—825-2090. *Poltergeist II: The Other Side.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru June 12: *Gung Ho.* Beg. June 13: *Hannah and Her Sisters.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Top Gun.* #2—*Invaders From Mars.* #3—Thru June 12: *Short Circuit.* Beg. June 13: *The Manhattan Project.* #4—*Raw Deal.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru June 12: *Sweet Liberty.* #2—Thru June 12: *The Trip to Bountiful; Legend.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Sweet Liberty.* #2—*The Money Pit.* #3—*Down and Out in Beverly Hills.* #4—Beg. June 13: *Back to School.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Sweet Liberty.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Cobra.* #2—*Poltergeist II: The Other Side.* #3—Thru June 12: *Short Circuit.* Beg. June 13: *Back to School.* #4—Thru June 12: *Invaders From Mars.* Beg. June 13: *The Manhattan Project.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABSOLUTE BEGINNERS—(1 hr. 47 min., '86) The hollow essence of video—a smeared cataclysm of "visuals" set in some ghastly gelatinous media never-never land. It has something to do with the birth of youth culture in Britain in 1958, and it glides from one meaningless moment to the next. Lost somewhere in the ever-flowing movement around the overlit set, there are a few good performers—Ray Davies, of the Kinks, and David Bowie, who, as some sort of vicious adman, tap-dances amiably and looks more than ever like a perfectly creased pair of trousers. Dir. Julien Temple. (May 5, 1986) PG-13. **5**

AT CLOSE RANGE—(1 hr. 55 min., '86) A father-son conflict set among backwoods criminal folk in Pennsylvania. Heavily muscled for the role, Sean Penn plays a young man at loose ends who falls in love, after many years' separation, with the daddy who left home and became a successful thief. Dad (Christopher Walken), an amiable sort on the surface, with a black, black soul underneath, is a natural at crime, maybe a genius, and Walken gives full rein to his talent for mockery and hooded menace. Director James Foley (*Reckless*) achieves a kind of sullen rural poetry of crime, a mood of back-country alienation, in which dull-faced women stare thickly at the tube and nearly cretinous desperadoes lounge on vinyl couches. But Foley lets the dramatic life of the story slip through his fingers. He's overly fond of long silences and semi-inarticulate passages; he likes wordless montage sequences, fancy camera movements, and desperate romantic gestures. A film-school triumph, maybe, but a rhythmless failure as art. With Christopher Penn and Mary Stuart Masterson. (June 9, 1986) R. **11, 25, 39, 60, 65, 85, 107, 113, 200, 202, 302, 304, 306, 312, 313, 316, 400, 500, 504, 520, 522, 527, 530, 532, 534, 600, 603, 607, 609, 611, 613, 636, 700, 702, 725, 753, 801, 808, 902, 905, 920, 939, 957, 963**

BACK TO SCHOOL—(1 hr. 36 min., '86) Rodney Dangerfield stars in a comedy about a self-made millionaire who decides to join his son as a freshman in college. With Sally Kellerman, Burt Young, Keith Gordon, and Adrienne Barbeau. Screenplay by Steven Kampmann, Will Porter, Peter Torokvei, and Harold Ramis; story by Dangerfield, Greg Fields, and Dennis Snee. Dir. Alan Metter. PG-13. **39, 60, 65, 85, 88, 103, 105, 200, 202, 206, 300, 306, 309, 312, 316, 318, 402, 500, 504, 509, 515, 519, 522, 525, 527, 536, 603, 608, 612, 624, 629, 636, 644, 702, 703, 707, 708, 725, 726, 751, 759, 801, 806, 808, 820, 903, 914, 919, 937, 940, 960, 971, 974**

BELIZAIRE THE CAJUN—(1 hr. 45 min., '85) Set in Louisiana in 1859, the adventures of a Cajun village faith healer who tries to fight the oppressive acts of local plantation owners. With Armand Assante, Gail Youngs, and Michael Schoeffling. Written and directed by Glen Pitre. PG-13. **48**

BIG TROUBLE—(1 hr. 33 min., '85) A comedy about a middle-class family man who, unable to fund his children's education, becomes involved in an insurance scam. With Peter Falk, Alan Arkin, Beverly D'Angelo, Charles Durning, and Robert Stack. Written by Warren Bogle. Dir. John Cassavetes. R. **40, 50, 56**

BLISS—(1 hr. 52 min., '85) In this award-winning black comedy from Australia, an advertising executive, after four minutes of being clinically dead, comes back to life with a completely transformed outlook. Starring Barry Otto, Helen Jones, and Lynette Curran. Screenplay by Ray Lawrence and Peter Carey, based on Carey's novel. Dir. Lawrence. R. **50**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but director Terry Gilliam (formerly of Monty Python) has an untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer save him from the more obvious forms of sententiousness, and the movie is often funny in a weird way. But like so many fantasists, he has only a rudimentary feeling for narrative and eventually begins repeating himself. With Jonathan Pryce. Screenplay by Gilliam, Charles McKeown, and Tom Stoppard. (Jan. 27, 1986) PG-13. **6, 200**

COBRA—(1 hr. 27 min., '86) Poison. Sylvester Stallone, crawling up Clint Eastwood's back, takes on an army of sicko killers in Los Angeles. The movie is trashy and sadistic, with a standard exploitation structure (women hacked to death in cars, self-mutilation, etc.), but it comes with an overlay of anti-civil-liberties rhetoric. Stallone's Marion Cobretti, or Cobra, thinks that police regulations, the courts, and the laws are all helping criminals, so he handles crime in his own way—by eliminating the suspects. This one-man death squad shoots, burns, detonates—this is his "cure." The movie, directed with laughable incompetence by George Pan Cosmatos, is sluggish, sour, and unbelievable. At the end, the goons drive their motorcycles straight into Stallone's line of fire. They actually seem eager to fall under his righteous hand. This is the movie that Warner Bros. chooses to open at 2,131 theaters—the largest opening ever. (June 9, 1986) R. **23, 37, 45, 53, 68, 85, 88, 100, 105, 107, 113, 201, 204, 206, 208, 214, 217, 219, 300, 301, 307, 315, 320, 322, 403, 405, 504, 506, 507, 520, 527, 528, 531, 534, 536, 604, 607, 608, 609, 612, 613, 618, 624, 629, 632, 644, 705, 707, 708, 710, 712, 723, 725, 751, 752, 756, 803, 805, 809, 811, 815, 819, 900, 903, 905, 911, 922, 936, 956, 958, 963, 974**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. The movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as a free-living blues singer and Oprah Winfrey has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **33, 501, 514, 534, 918**

THE COSMIC EYE—(1 hr. 12 min., 85) An animated feature by independent filmmaker Faith Hubley about three musicians from space and their experiences on Earth. **1**

DESERT BLOOM—(1 hr. 46 min., '86) Honorable, intensely acted independent film about a young teenage girl's coming-of-age. The theme is conventional, but the time and place—Las Vegas in the early fifties—are fresh. Before strontium 90 was discovered in the milk cartons, the city got high, in a queasy, joking way, on the bomb's being tested in the desert nearby. The title is ironic: The bomb is a desert bloom as well as the heroine, Rose (Annabeth Gish), who lives with her affectionate but dumb mom (JoBeth Williams) and her troubled stepfather (Jon Voight, in a powerful performance). A war hero whose nerves have been shattered, Voight rebuffs his stepdaughter again and again, introducing her to one of the most painful things for a child to understand—the unreasonableness of adult anger. Ellen Barkin makes a striking appearance as a sad-faced good-time girl who comes to live with the family. Written and directed by Eugene Corr. (Apr. 28, 1986) PG. **20, 80, 200, 204, 313, 531, 642**

DESERT HEARTS—(1 hr. 37 min., '86) Earnest gay romance. Vivian Bell (Helen Shaver), a Columbia professor, steps off a train in Reno, in 1959, and checks into a dude ranch (she's getting a divorce). Viv is curt and standoffish—book-learning apparently has dried up her instincts and foiled her physical responses. *Desert Hearts* is that old standby, a movie about a proud, uptight lady who needs someone to light her fire. The person who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay, casino cashier and young lesbian daredevil. For most of the movie we wait with growing impatience to see if Viv will go to bed with Cay. The sex, when it finally happens, has some real heat, but still, organizing a whole movie around Viv's seduction—Will she or won't she?—is inane. Audra Lindley gives a strong performance as the head of the dude ranch. Written by Natalie Cooper, from a 1964 novel by Jane Rule. Dir. Donna Deitch. (Apr. 14, 1986) R. **11,** New Community Cinema (See **Museums, Societies, Etc.**), **718, 808, 963**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles, where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans' quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in their pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* The movie is sloppily constructed and occasionally vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **36, 52, 200, 308, 512, 616, 722, 807, 907, 960, 971**

THE EYES OF THE BIRDS—(1 hr. 20 min., '82) In French, Eng. subtitles. A fictional account, based on extensive research, of the lives of political prisoners in a clean, ostensibly humane Uruguayan prison. With Roland Amstutz, Philippe Clevenot, and Raquel Iruzubieta. Written by Gabriel Auer and Carlos Andreu. Dir. Auer. **1**

F/X—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. Director Robert Mandel is good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked better if the special effects had fooled us as well. (Mar. 10, 1986) R. **11, 55, 66, 304, 318, 510, 523, 601, 610**

FEMMES DE PERSONNE—(1 hr. 46 min., '84) In French, Eng. subtitles. The story of four women—single, married, or divorced—and their relationships with men. With Marthe Keller, Philippe Léotard, Fanny Cottençon, Caroline Cellier, and Elisabeth Etienne. Dir. Christopher Frank. **40**

FERRIS BUELLER'S DAY OFF—(1 hr. 42 min., '86) Reviewed in this issue. PG-13. **25, 62, 80, 102, 113, 201, 203, 213, 308, 314, 317, 318, 326, 510, 511, 513, 534, 602, 607, 609, 614, 615, 641, 643, 723, 760, 762, 801, 810, 816, 900, 902, 905, 955, 963**

A GREAT WALL—(1 hr. 40 min., '85) In English and Mandarin, Eng. subtitles. A Chinese American computer executive, together with his American-born wife and teenage son, visits his homeland for the first time since leaving 30 years before. The first American-Chinese feature film co-production. Starring Peter Wang, who directed and co-wrote the script with Shirley Sun. PG. **56**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a two-year period; the explicit subject is the varieties of love and romance; but the real matter of the movie is the search for what is good, solid, and genuine in life. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and apparently self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is so sensitive to the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey) is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effects of their affair on the family. Running in counterpoint are the struggles of Woody himself, here playing a TV producer. A hypochondriac of epic proportions, he undergoes a spiritual crisis and comes close to suicide. Though he finds a way out, the answer to his quest is in every frame of the movie, which celebrates not only life in New York but beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the parents. (Feb. 10, 1986) PG-13. **11, 33, 47, 61, 110, 200, 216, 304, 306, 509, 515, 522, 523, 525, 623, 627, 713, 719, 915, 930, 940, 963, 967**

HARD CHOICES—(1 hr. 31 min., '85) A love story between a teenage boy in prison and a social worker, a woman in her thirties, who helps him escape. With Margaret Klenck, Gary McCleery, John Seitz, and John Sayles. Written and directed by Rick King. **84**

HOME OF THE BRAVE—(1 hr. 30 min., '86) In this concert film, Laurie Anderson's face and body make a great camera subject, and some of the imagery and sounds are suavely elegant, but the movie, unlike the Talking Heads' *Stop Making Sense,* is devoid of sustained interest and dramatic power. Dir. Anderson. (May 12, 1986) **4**

INVADERS FROM MARS—(1 hr. 34 min., '86) A new version of the 1953 sci-fi thriller, told from a young boy's point of view, about aliens who take over the minds of people in a small town. With Karen Black, Hunter Carson, Timothy Bottoms, Laraine Newman, Bud Cort, and Louise Fletcher. Screenplay by Dan O'Bannon and Don Jakoby, based on Richard Blake's screenplay for the original film. Dir. Tobe Hooper. PG. **11, 37, 53, 68, 88, 100, 109, 113, 200, 205, 206, 215, 217, 219, 300, 304, 306, 309, 313, 316, 319, 402, 504, 505, 509, 515, 518, 520, 525, 534, 600, 607, 609, 612, 618, 702, 710, 712, 713, 724, 725, 754, 758, 803, 810, 816, 903, 904, 911, 912, 919, 938, 956, 963, 968, 974**

JO JO DANCER, YOUR LIFE IS CALLING—(1 hr. 37 min., '86) Soft, evasive, self-pitying autobiographical film co-scripted and directed by Richard Pryor. The great comic tells the barely disguised story of his childhood, his early years in show business, his love life, drug habits, and near-self-immolation. He takes a sorrowing and high-minded view: The sinner repents. This is certainly any sinner's right, but is it also the artist's? Pryor never really tells us why he needed the drugs, or, a more dangerous subject, what he got out of them as a performer. He presents himself as a tense and vulnerable man demanding love, and he blames most of his problems on parasitical whites. Skip this movie and rent Pryor's incomparable concert-performance films on cassette. With Billy Eckstine, Paula Kelly, and Debbie Allen. (May 12, 1986) R. **10, 30, 53, 88, 113, 217, 534, 710, 910, 954**

LETTER TO BREZHNEV—(1 hr. 34 min., '85) A raw-looking, bittersweet British film about two scrappy Liverpool girls who are forced to make the most of meager romantic choices. When a Soviet freighter docks for the night, Teresa (Margi Clarke) winds up with Sergei (Alfred Molina), a roly-poly Russkie with nary a word of English. For her, it's a night of pleasure. Elaine (Alexandra Pigg), on the other hand, falls completely in love with *her* sailor (Peter Firth), who swears his eternal love before boarding ship the next day. Soon he is writing letters proposing that Elaine come to Russia and marry him. Should she go? The movie's rueful irony is that life in Russia couldn't be much *worse* for her than it is in Liverpool. Director Chris Bernard may not have much faith in England's future, but he has a grieving fondness for the grimy present, and the movie thoroughly mixes its turnip-flavored cynicism with romantic hope. From England's enterprising Channel 4. (May 5, 1986) R. **54, 718**

THE MANHATTAN PROJECT—(2 hr., '86) A high-school student, after a challenge from his science teacher, sets out to build an atomic bomb. With John Lithgow, Christopher Collet, Jill Eikenberry, and Cynthia Nixon. Written by Marshall Brickman and Thomas Baum. Dir. Brickman. PG-13. **10, 30, 45, 55, 66, 109, 204, 217, 300, 302, 304, 308, 315, 316, 319, 405, 504, 505, 515, 518, 520, 531, 533, 600, 612, 613, 615, 624, 705, 707, 710, 713, 723, 725, 753, 803, 808, 810, 912, 922, 935, 939, 963, 968, 974**

MONA LISA—(1 hr. 44 min., '86) Reviewed in this issue. R. **56**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84, 516, 530, 703, 808, 822, 917, 963**

NOT QUITE PARADISE—(1 hr. 57 min., '86) The experiences of American and English travelers on an Israeli kibbutz. With Joanna Pacula and Sam Robards. Written by Paul Kember. Dir. Lewis Gilbert. R. **54**

ON THE EDGE—(1 hr. 31 min., '86) A 44-year-old amateur runner, who was banned from the sport twenty years earlier, sets out to win a challenging race. With Bruce Dern, John Marley, Bill Bailey, and Jim Haynie. Written and directed by Rob Nilsson. PG-13. **48**

POLTERGEIST II: THE OTHER SIDE—(1 hr. 31 min., '86) The Freeling family is once again tormented by supernatural forces. With JoBeth Williams, Craig T. Nelson, Heather O'Rourke, Oliver Robins, Julian Beck, and Zelda Rubinstein. Written by Michael Grais and Mark Victor. Dir. Brian Gibson. PG-13. **25, 32, 62, 67, 85, 109, 113, 201, 203, 206, 208, 214, 219, 300, 301, 305, 306, 308, 325, 401, 505, 510, 511, 513, 520, 521, 530, 534, 536, 604, 607, 609, 611, 612, 614, 619, 624, 636, 640, 641, 710, 713, 716, 722, 724, 725, 754, 756, 762, 763, 802, 816, 819, 820, 902, 904, 916, 917, 919, 931, 933, 955, 964, 965, 974**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the formality feels cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **82**

RAW DEAL—(1 hr. 37 min., '86) Arnold Schwarzenegger stars as a former FBI agent—forced to resign because of his excessive brutality—who gets a chance to redeem himself by infiltrating and destroying the mob in Chicago. With Kathryn Harrold, Darren McGavin, Sam Wanamaker, Steven Hill, and Ed Lauter. Screenplay by Gary M. DeVore and Norman Wexler; story by Luciano Vincenzoni and Sergio Donati. Dir. John Irvin. R. **20, 24, 33, 62, 88, 100, 105, 109, 113, 200, 205, 206, 214, 217, 219, 300, 304, 309, 315, 316, 320, 325, 400, 510, 511, 513, 518, 520, 534, 536, 602, 605, 607, 609, 612, 613, 620, 631, 636, 705, 707, 708, 710, 712, 723, 725, 726, 754, 755, 803, 805, 806, 810, 815, 819, 900, 903, 904, 918, 936, 940, 950, 952, 953, 964, 968**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, Ivory produces the most handsome and exciting scenes of his career. The use of slightly overripe Puccini music completes the mood of sensuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte. With Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51**

SHORT CIRCUIT—(1 hr. 39 min., '86) A comedy about the adventures of a robot designed for military use that comes alive and masterminds its own escape. With Ally Sheedy, Steve Guttenberg, Fisher Stevens, Austin Pendleton, and G. W. Bailey. Written by S. S. Wilson and Brent Maddock. Dir. John Badham. PG. **20, 22, 30, 36, 60, 85, 103, 105, 109, 200, 205, 206, 214, 216, 302, 307, 315, 317, 319, 403, 505, 506, 512, 513, 515, 518, 520, 531, 533, 600, 610, 611, 612, 613, 617, 618, 620, 624, 631, 700, 702, 703, 707, 710, 713, 725, 754, 765, 801, 816, 820, 905, 920, 935, 939, 955, 963, 968, 974**

SIGNAL 7—(1 hr. 32 min., '83) A day in the lives of two middle-aged San Francisco cab drivers who dream of being successful actors. With Bill Ackridge and Dan Leegant. Written by the cast; story by Rob Nilsson. Dir. Nilsson. **5**

SPACECAMP—(1 hr. 52 min., '86) A group of teenagers at a summer camp for future astronauts unexpectedly end up on a space-shuttle voyage. With Kate Capshaw, Lea Thompson, Tom Skerritt, Kelly Preston, Larry B. Scott, Tate Donovan, and Leaf Phoenix. Screenplay by W. W. Wicket and Casey T. Mitchell; story by Patrick Bailey and Larry B. Williams. Dir. Harry Winer. PG. **21, 33, 49, 85, 102, 105, 113, 204, 208, 217, 300, 304, 309, 310, 312, 316, 320, 322, 326, 404, 506, 507, 510, 513, 515, 520, 520, 527, 533, 601, 605, 607, 609, 611, 612, 613, 620, 624, 629, 639, 706, 708, 714, 722, 757, 762, 801, 818, 820, 901, 905, 919, 920, 933, 952, 953, 963**

SWEET LIBERTY—(1 hr. 46 min., '86) Writer-director-star Alan Alda's low-voltage attempt to make a satirical epic on moviemaking. Alda plays a professor whose best-selling book about the Revolutionary War is bought by Hollywood. When the film company shows up to shoot in the town where he teaches, the naive Alda, expecting a faithful adaptation, is shocked to see the young, cynical director (Saul Rubinek) turn his book into a romp for kids. Some of the performances are fun—Michael Caine as the untrustworthy, swashbuckling Brit star; beautiful Michelle Pfeiffer as a ruthless young actress. But it quickly becomes clear that Alda doesn't have much of anything on his mind; he's not angry enough to mount a truly aggressive attack on Hollywood venality. *Sweet Liberty* rambles on amiably and pointlessly until it runs out of pleasant, second-rate ideas and just stops. With Bob Hoskins. (May 26, 1986) PG. **10, 32, 64, 200, 203, 213, 216, 302, 304, 310, 314, 316, 321, 404, 505, 510, 513, 517, 520, 521, 527, 529, 534, 602, 607, 609, 624, 625, 632, 640, 641, 642, 643, 708, 717, 720, 723, 723, 726, 754, 800, 804, 805, 807, 814, 820, 901, 905, 914, 916, 917, 931, 952, 958, 962, 970, 971, 973**

TEA IN THE HAREM—(1 hr. 50 min., '85) In French, Eng. subtitles. The escapades of a French teenager of Algerian descent. With Kader Boukhanef and Remi Martin. Written and directed by Mehdi Charef, based on his novel *Le Thé au Harem d'Archi Ahmed.* **81**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. You can probably figure out most of the plot from the title: three girl-chasers sharing a Paris apartment . . . an adorable baby girl deposited at the front door . . . peepee on the couch . . . lullabies at night . . . mama returns . . . misery. The director, Coline Serreau, knows how to give the women in the audience a belly laugh of revenge. Juggling their work schedules, the three men just barely manage to untangle the mysteries of feeding, diapers, and teething. And Serreau is good on such things as the men's unwillingness to let anyone see how much they love the baby, and on the mutual antagonism between parents and childless couples. But the picture is a commercial French farce, and the theatrical efficiency of the plot leaves you a little disgusted by the end. For this subject, farce may not be enough. With Roland Giraud, André Dussolier, and Michel Boujenah. (May 19, 1986) PG-13. **63**

TOP GUN—(1 hr. 49 min., '86) The first wrapped-in-Mylar package of the season. This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star–biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who takes too many chances—he's "dangerous." In the dreary tradition of these movies, the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fighting trophy. The filmmakers must know the boys are swatting at whiffle balls, because at the end, on a carrier in the Indian Ocean, the men go up against Soviet MIGs. *Top Gun* is a gleaming techno-dream of clean-limbed young studs blasting evil out of the air. The aerial footage is spectacular. (May 19, 1986) PG. **25, 31, 67, 85, 102, 103, 113, 201, 203, 206, 207, 213, 218, 305, 307, 317, 318, 326, 401, 404, 506, 507, 510, 511, 513, 519, 520, 529, 534, 602, 607, 609, 612, 614, 618, 629, 634, 637, 640, 641, 643, 701, 705, 710, 714, 716, 717, 723, 723, 755, 760, 764, 802, 809, 818, 821, 900, 905, 922, 938, 951, 952, 963, 968**

★ **THE TRIP TO BOUNTIFUL**—(1 hr. 46 min., '85) Geraldine Page caps a long and distinguished career with this powerful performance as an old woman who escapes from the Houston apartment of her son and daughter-in-law and journeys to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote, adapting his own play, writes well of the mixed anxieties and drives of old age, and Page plays the role as if finding new corners of the heroine's mind at every moment. The trip to her birthplace is also a trip to the past, the roots of memory, and the source of love. With John Heard and Carlin Glynn. (Apr. 7, 1986) PG. **81, 537, 700, 708, 709, 800, 813, 939, 970**

TROUBLE IN MIND—(1 hr. 51 min., '85) A collection of sputtering, half-developed whimsies, Alan Rudolph's put-on *film noir* thriller never takes hold. It's set in RainCity (i.e., Seattle) and features Kris Kristofferson as an inexorable tough, Keith Carradine as a country boy who goes wild in the city, and the beautiful but limited Lori Singer as the girl who goes from one man to the other. Geneviève Bujold is also on hand as a café owner who fights off Kristofferson's advances and then hangs around to utter gnomic lines of dialogue and care for Lori Singer's baby. The movie is strangely satisfied with itself, as if something terribly hip were going on. (Apr. 7, 1986) R. **4**

★ **VAGABOND**—(1 hr. 45 min., '85) In French, Eng. subtitles. Agnès Varda's bleakly beautiful and very stern movie about a young female drifter, Mona (Sandrine Bonnaire). Surly, ungrateful, pleasureless, Mona wanders around the South of France in the winter and finally freezes to death, in a ditch, all alone. Although her fate is horrifying, it cannot be called gratuitous or unexpected. In a ghastly way, Mona fulfills herself. Varda makes her a study in the perversity of freedom. Mona is free to make all the wrong choices. And precisely because she barely wants to live, she provokes the many people who encounter her. An entire provincial society—farmers, immigrant workers, thugs, college professors—reveals itself in its amazed recoil from her. Varda works in an anecdotal and severe way, but the encounters form a pattern, and the mournfulness is beautifully sustained, like a fine piece of chamber music. Young Sandrine Bonnaire has the right impervious quality for this cipher—the prideful French sullenness that is always so shocking in a movie. She never distances herself from this weird, hostile girl, and she pulls off a death scene that is physically convincing and terrifying. Her Mona is a rare, unforgettable impersonation. With Macha Méril. (May 26, 1986) **81**

WHAT HAPPENED TO KEROUAC?—(1 hr. 36 min., '85) A documentary portrait of writer Jack Kerouac, including Kerouac's television appearance on both *The Steve Allen Show* in 1959 and William Buckley's *Firing Line* in 1968, footage from Rudy Burckhardt's films, and featuring William Burroughs, Neal Cassady, Allen Ginsberg, Gregory Corso, and Lawrence Ferlinghetti. Dir. Richard Lerner and Lewis MacAdams. **82**

WISE GUYS—(1 hr. 32 min., '86) Gleeful, dirty-minded, and blessed with a spectacular sense of the visual possibilities of disaster, Brian De Palma can't help being a witty director. On the other hand, when De Palma says to himself, "Be funny!," humor is pinned to the ground and held there in misery until it cries for help. In this mirthless Mafia comedy, Danny DeVito and Joe Piscopo play two minor-league operatives who foolishly fall afoul of the Big Guys. In scene after scene, De Palma photographs the two actors in close-up as they get angry at each other. Their cheeks fill with air, their faces turn red, their eyes pop, steam blasts from their ears, curses fly from their lips . . . . With Dan Hedaya and Harvey Keitel. (May 5, 1986) R. **110, 205, 207, 215, 311, 321, 405, 500, 512, 517, 622, 623, 642, 715, 814, 904, 907**

REVIVALS

LA BALANCE—(1 hr. 42 min., '83) In French, Eng. subtitles. The Paris cops, cynical to a man, strong-arm a sad-eyed pimp and a beautiful prostitute in order to get them to inform on a noxious Mr. Big. Exciting, tense, and violent, but basically conventional. With Philippe Léotard, Nathalie Baye, and Richard Berry. The first feature by American-born director Bob Swaim. **86**

LA BETE HUMAINE—(1 hr. 39 min., '38) In French, Eng. subtitles. Jean Renoir's adaptation of the Zola novel is one of his—or anybody's—earthiest and most sensitive films. With the great Jean Gabin as the engine driver tainted with the insanity of the Rougon-Macquarts, and the wonderfully slutty Simone Simon as the married woman who unwisely tries to use him. **2**

LA DOLCE VITA—(2 hr. 55 min., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimée. **9**

8½—(2 hr. 20 min., '63) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimée, and Claudia Cardinale. **9**

THE EXORCIST—(2 hr. 2 min., '73) A somewhat repulsive spine-tingler. A sweet child turns into a monster with signs of possession of the Devil; her anguished mother seeks the professional assistance of the Roman Catholic Church. With Ellen Burstyn, Linda Blair, Jason Miller, and Max von Sydow. Directed by William Friedkin for pure shock value. **2**

THE HARDER THEY COME—(1 hr. 38 min., '73) In Jamaican argot, Eng. subtitles. The violent tale of a young innocent who, seeking his fortune, ends up as a renegade murderer. Terrific reggae music. With Jimmy Cliff. Dir. Perry Henzell. **813**

JANE EYRE—(1 hr. 36 min., '44) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine, and Peggy Ann Garner. Dir. Robert Stevenson. **83**

KRAMER VS. KRAMER—(1 hr. 45 min., '79) A Manhattan housewife (Meryl Streep) walks out on her adman husband (Dustin Hoffman) and her seven-year-old boy, and a custody battle ensues. If one can speak of a passion for parenthood, this movie has it, and director Robert Benton has made it both tough-minded and emotionally satisfying. With Jane Alexander. **9**

THE LAST METRO—(2 hr. 13 min., '80) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German-Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennent, Catherine Deneuve, and Gérard Depardieu. **8**

MACBETH (1948)—(1 hr. 45 min.) Orson Welles directed and stars in this strange version of Shakespeare's play, with artificial-looking sets and actors speaking in thick Scottish accents. With Jeanette Nolan, Dan O'Herlihy, Edgar Barrier, and Roddy McDowall. **83**

MEAN STREETS—(1 hr. 50 min., '73) Martin Scorsese's tormented, love-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel and Amy Robinson. **9**

MIDNIGHT COWBOY—(1 hr. 53 min., '69) Jon Voight (who became a star overnight) and Dustin Hoffman are dazzling in John Schlesinger's film about loners and hustlers in late-sixties New York. Based on the James Leo Herlihy novel. Sylvia Miles is marvelous as one of Voight's pickups. **9**

NOTORIOUS—(1 hr. 41 min., '46) Cary Grant, a cynical government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. So does a Nazi sympathizer (Claude Rains), who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up when she's with Grant, and in one scene joins him for one of the longest kisses in movie history. **8**

SABOTAGE—(1 hr. 16 min., '36) Terrific British thriller from Hitchcock, based on Conrad's *The Secret Agent.* Beautiful Sylvia Sidney gives an evocative performance as a woman torn by political and familial loyalties. The scene in which a young boy on a bus unknowingly carries a time bomb about to go off is almost unendurable. With Oscar Homolka. **2**

SPELLBOUND—(1 hr. 51 min., '45) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With a dream sequence by Salvador Dali. Dir. Alfred Hitchcock. **2, 8**

THREE BROTHERS—(1 hr. 53 min., '81) In Italian, Eng. subtitles. Francesco Rosi's masterpiece takes place in a small Italian village, where a very old man (Charles Vanel) suffers the loss of his wife. He summons his three sons—a Roman magistrate (Philippe Noiret), a factory worker (Michele Placido), a saintly teacher (Vittorio Mezzogiorno). The three men, reunited in their boyhood home, debate and dream their way through the night. A wrenchingly emotional, extremely beautiful meditation on the future of Italy. **2**

AN UNMARRIED WOMAN—(2 hr. 4 min., '78) Paul Mazursky's comedy about divorce's effect on an upper-middle-class woman is both realistic in its acknowledgment of the crisis between love and independence, and, ultimately, exhilarating. Jill Clayburgh is the young mother who, out of the blue, is told by her husband that he's in love with a younger woman. With Alan Bates and Michael Murphy. **9**

I VITELLONI—(1 hr. 49 min., '53) In Italian, Eng. subtitles. Lovely early Fellini satire about loafing boys in a small Italian city—boys who won't become men, who occupy their time with idiotic games and sponging. It may have served as the model for Barry Levinson's *Diner.* **9**

THEATER

LISTINGS

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BROADWAY

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into bitter rivalry; directed by Michael Blakemore. From 6/17, David Birney and Maureen Anderman take over the Waterston-Close roles. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $37.50; Fri. and Sat. at 8 p.m., $32.50 to $40; Wed. at 2 p.m., $27.50 to $35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS**

CLOSED

BIG DEAL—Bob Fosse has written, directed, and choreographed a musical based on the film *Big Deal on Madonna Street,* now set in Chicago in the 1930s, about a band of bumbling thieves preparing for a big heist. Cleavant Derricks, Loretta Devine, and Alan Weeks are the stars, and featur[illegible] he cast are Wayne Cilento, Desiree Col[illegible] Bernard J. Marsh, Valarie Pettiford, Barbara Yeager, Bruce Anthony Davis, Alde Lewis Jr., Larry Marshall, and Mel Johnson Jr. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m., Sat. at 2 p.m.; $30 to $47.50. **Broadway Theatre**, Broadway at 53rd Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards-winning musical is based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

BILOXI BLUES—Jonathan Silverman is the present star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Mississippi, where our young friend Eugene, now in the service, is stationed during the '40s and learning about life from his new pals as well as various bars and the local denizens. Featured in the cast are Randall Edwards, Mark Nelson, Lisa Waltz, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., $20 to $37.50. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

THE BOYS IN AUTUMN—George C. Scott and John Cullum star in a two-character play by Bernard Sabath about Tom Sawyer and Huckleberry Finn in their adult years; directed by Theodore Mann. Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $30; Sat. at 8 p.m., $33. **Circle in the Square Theatre,** 1633 Broadway (581-0720). 1 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen (Robert Stack replaces Arlen on 6/17) are the stars of a musical comedy set in the South of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance (if you get there early). **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS** ● ●

THE HOUSE OF BLUE LEAVES—A perky revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured are a sublime trio of actors—John Mahoney, Swoozie Kurtz, Stockard Channing. Also featured in the cast are Danny Aiello, Patricia Clarkson, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $15 to $30. **Vivian Beaumont Theatre** at Lincoln Center, 150 West 65th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 to $37.50, Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

LONG DAY'S JOURNEY INTO NIGHT—Jack Lemmon stars as James Tyrone in a revival of Eugene O'Neill's semi-autobiographical play; directed by Jonathan Miller. Featured in the cast are Bethel Leslie, Peter Gallagher, Kevin Spacey, and Jodie Lynne McClintock. Tues. thru Sat. at 8 p.m., Wed. at 2 p.m., $20 to $37.50. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 45 min. All major credit cards.

LOOT—A revival of the late Joe Orton's wicked comedy has made its way to Broadway and now stars (in alphabetical order; the entire cast is splendid!) Alec Baldwin, Zeljko Ivanek, Charles Keating, Joseph Maher, George Taylor, and Zoe Wanamaker; directed in fine style by John Tillinger. The playwright herein turned conventional properties upside-down, taking pot shots at sex, money, death, marriage, and the like. "*Loot's* a hoot." Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $20 to $30, Fri. and Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $15 to $25. **Music Box Theatre,** 239 West 45th Street (239-6200). 1 hr. 50 min. All major credit cards. **IRLS**

MUMMENSCHANZ—A concoction of magic and mime has come uptown from its successful run at an off-Broadway theater. Andres Bossard, Floriana Frassetto, and Bernie Schurch created this pantomime show and peopled it with an entire company of geometric and abstract shapes. Tues. thru Thurs. at 8 p.m., $22.50 to $32.50; Fri. and Sat. at 8 p.m. $25 to $35; Wed., Sat., at 2 p.m., Sun. at 3 p.m. $20 and $30; from 6/17. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). All major credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for last row in balcony are on sale the day of the performance. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, Sherman Yellen, and many others; choreography by Margo Sappington; directed by Jacques Levy. Mon. thru Fri. at 8 p.m., Sat. at 7 & 9:30 p.m., Sun. at 3 & 7 p.m., Wed. at 2 p.m.; $30 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE PETITION—Jessica Tandy and Hume Cronyn star in a play by Brian (*Whose Life Is It Anyway?*) Clark, set in England, celebrating the 50-year marriage of a British army general and his wife; directed by Peter Hall. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $35; Wed. at 2 p.m., $20 to $30. **John Golden Theatre,** 252 West 45th St. (239-6200). 2 hr. All major credit cards.**IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo-theater piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). All major credit cards. 2 hr. 30 min. **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,**

243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Featured in the cast are Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mithell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. IRLS.

SWEET CHARITY—Debbie Allen stars in a revival of the musical by Neil Simon, Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. With Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, Celia Tackaberry. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskoff Theatre,** 45th St. and Broadway (944-9300). 2 hr. 10 min. **IRLS**

OFF BROADWAY

AFFINITY—Karimah's play about a mother who returns to her family after nearly twenty years in prison and learns her children have been told she was dead; directed by Roderick Giles. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 6/29. **National Black Theatre,** 2033 Fifth Avenue (427-5615).

AUNT DAN AND LEMON—Wallace Shawn's play about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, now starring Pippa Pearthree (in the title role) and Pamela Reed. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 to $25; thru 6/29. **Public Theatre/Martinson Hall,** 425 Lafayette Street (598-7150).

BLUES FOR A GOSPEL QUEEN—A musical with book and lyrics by Don Evans, based on the life of Mahalia Jackson from her years as a church soloist to her rise as an internationally renowned gospel singer; with music by John Lewis. With Kathi Walker, Yolanda Graves, Arthur French, Freeda Davidson. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6-$12. **Billie Holiday,** 1368 Fulton Street, Brooklyn (718-636-0918).

BURIED CHILD—Revival of Sam Shepard's Pulitzer Prize-winning play which describes the emotional and economic decay of an American family; directed by Stephen Siegel. Featured in the cast are Joe Ambrose, Joe Viviani, Alexa Lambert, Edward J. Cunningham, Barbara Brandon, Tom Smolinski, and Michael Ferman. Wed. thru Sun. at 8 p.m., Wed. at 2 p.m., Sun. at 3 p.m.; $12; from 6/11. **Bouwerie Lane Theatre,** 320 Bowry (718-983-1393).

CUBA AND HIS TEDDY BEAR—The New York Shakespeare Festival presents Reinaldo Povod's play about the relationship between a father (Robert De Niro) who is a drug dealer and his seventeen-year-old son (Ralph Macchio); directed by Bill Hart. Thru 6/15. **Public Theatre's Susan Stein Shiva Theatre,** 425 Lafayette Street (598-7150). **IRLS**

ELECTRIC MAN—Phil Bruns stars in Mark Eisenstein's comedy which zeroes in on a microphone, a comedian, and an electric chair; directed by James Karr. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE FANTASTICS—A musical fable in its 27th year which has spawned in its time plenty of talent. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

GOBLIN MARKET—Terri Klausner and Ann Morrison star in a musica erotica by Polly Pen and Peggy Harmon; directed by Andre Ernotte; based on the 19th-century poem by Christina Rossetti about two sisters who recreate a magical childhood world of terror and delight. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 3 and 7; $22.50 to $27.50. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this weird and funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. With Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAGGIE MAGALITA—Chiara Peacock stars in Wendy Kesselman's play about a young woman who must come to terms with her Latin American heritage in what she sees as a prejudiced milieu; directed by Julianne Boyd. With Blanca Camacho, Teresa Yenque, Stephen Geoffreys. Tues. & Thurs. at 11 a.m., Wed. at 2, Thurs.-Sat. at 8, Sat. at 2; thru 6/14; $12-$14. **Lamb's,** 130 W. 44th St.(997-1780).

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Wed. thru Fri. at 8 p.m., Sat. at 2, 5 and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. Thurs. performance at 11 a.m., all seats are $10. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

MARATHON '86—Evening C: Edward Allan Baker's *Dolores;* Cassandra Medley's *Ma Rose;* Shel Silverstein's *Wash and Dry;* Stuart Spencer's *Moonlight Kisses;* thru 6/16. Call theater for specifics. $12 to $16. **Ensemble Studio,** 549 W. 52nd S. (247-3405).

MASTER CLASS—Len Cariou, Werner Klemperer, Austin Pendleton, and Philip Bosco star in David Pownall's play about Prokofiev, Shostakovich, Stalin, and Zhdanov; directed by Frank Corsaro. The encounter of these men takes place in 1948 during a musicians' conference, convened by the Soviets to purge Russian music of its "anti-democratic tendencies." Tues.-Sat. at 8 p.m., Wed., Sat., and Sun. at 2; thru 7/6. **Roundabout,** 100 East 17th Street (420-1883).

MONOLOGUIST SPALDING GRAY—*Sex and Death to the Age of 14; Swimming to Cambodia,* based on Gray's experiences as actor in *The Killing Fields.* Tues.-Sat. at 8, Sun. at 7:30, Sat. at 2; $10-$15; thru 6/22. **Mitzi Newhouse,** 150 W. 65th St. (239-6200). **IRLS**

NATIONAL LAMPOON'S CLASS OF '86—Musical comedy entertainment about today's world from the people who brought you *National Lampoon's Animals, Lemmings,* and *Vacation.* Tues.-Thurs. at 8, Fri. & Sat. at 7:30 & 10:30, Sun. at 5; $15-$24. **Village Gate,** Bleeker & Thompson Sts. (475-5120).

THE NICE AND THE NASTY—Mark O'Donnell's comedy about the effects of the media in America; directed by Douglas Hughes. With James McDonnell, David O'Brien, and Marianne Owen. Tues.-Fri. at 8 p.m., Sat. at 7 & 10 p.m., Sun. at 3 & 7 p.m; $19 to $22. Playwrights Horizons **at Mainstage Theatre,** 416 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, trying to mount a talent show to raise money for a good cause. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Repertory Theatre, 99 Seventh Avenue South (924-7100).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy with book and lyrics by Barry Harman and music by Grant Sturiale, dealing with Jupiter who descends to earth for an amorous night with a mortal woman. Featured in the cast are Ron Raines and Peggy Hewett. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 to $17.50. **Actors Outlet Theatre,** 120 West 28th Street (645-0783).

PENN & TELLER—Talented stand-up artists in an uproarious carnival sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a party which turns into a comedy of errors. Featured in the cast are John Cunningham, Charlotte Moore, Stephen Pearlman, June Gable, Debra Mooney; directed by John Tillinger. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $10-$20. **Studio,** 416 West 42nd Street (279-4200).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Marcus Olson, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50-$32.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

PLUTUS!—A musical comedy collaboration by Billy Bergman and Stephen Paul Miller loosely adapted from Aristophanes' story about what happens when the sight of the blind God of Wealth is restored; directed by Barbara Vann, with music by Carol Henry. Thurs. thru Sat. at 8 p.m.; $6 to $8; thru 6/28. **Medicine Show Theatre,** 6 West 18th Street (255-4991).

PROFESSIONALLY SPEAKING—Musical by Frederic Block, Ernst Muller, and Peter Winkler that pokes fun at doctors, lawyers, and teachers while cross-examining these not-so-sacred professions and their effects on the recipients of their services; directed and choreographed by Tony Tanner. Tues. thru Fri. at 8 p.m., Sat. at 7 p.m. and 10 p.m., Sun. at 3 and 7 p.m.; $25. Theater at **Saint Peter's Church,** 54th Street and Lexington Avenue (832-2555).

SILLS & COMPANY—An evening of improvisational theater games, led by Paul Sills. No script exists and games are improvised differently for each performance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m., Wed. at 2 p.m.; $15 to $26. **Lamb's Theatre,** 130 West 44th Street (997-1780).

TEN BY TENNESSEE—A retrospective of Williams's one-act plays, directed by Michael Kahn, and presented in alternating performances of five plays each. Featured in the casts are Lisa Banes, Laura Hicks, Derek David Smith, Mary Lou Rosato Richard Howard, Randle Mell, and Anderson Matthews. $25 for all performances; thru 7/13. Call theater for specifics. An Acting Company production at the **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

TRINITY SITE—Janeice Scarbrough's play, featuring Christopher Curry, Royana Black, Patricia Richardson, and Mark Metcalf, is about a family which faces the loss of both its home and its hopes for the future when the government acquires its farm land for an atomic-test site; directed by William Ludel. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; thru 6/29; $11 to $14. **WPA Theatre,** 519 West 23rd Street (206-0523).

TWENTY-ONE A—Kevin Kling stars in his own play, portraying eight wildly disparate characters on a bus line. Mon.-Wed. at 8, Wed. also at 2; thru 6/25; $15. **Westside Arts,** 407 West 43rd Street (541-8394).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Stars are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).●

VIENNA: LUSTHAUS—A music-theater work by Richard Peaslee and Charles Mee, Jr., conceived and directed by Martha Clarke; about the artistic ferment of pre-World War I Vienna. With Lila York, Robert Besserer, Amy Spencer, Lotte Goslar. Wed., Fri., Sat. at 7:30 & 9:30, Thurs. at 7:30, Sun. at 3; $20-$25; thru 7/27. **Public,** 425 Lafayette St. (598-7150). **IRLS**

WRITER'S CRAMP—K. C. Kelly stars in John *(The Slab Boys)* Byrne's comedy which is framed as a memorial to a churlish poet/painter of self-inflated reputation. Featured in the cast are Brooks Baldwin, Casey Kelly, and Sullivan Brown. Wed. thru Sat. at 8 p.m., Sun. at 7 p.m.; $14 and $15; thru 6/22. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—*The Chopin Playoffs,* final play in the trilogy by Israel Horovitz about the Jewish experience in Canada during the 1940s. Two seventeen-year-olds vie for the title of best pianist in Sault Ste. Marie as well as for the affections of a girl. With Nicholas Strouse, Jonathan Marc Sherman, Maddie Corman; directed by Stephen Zuckerman. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $18.50; thru 6/15. **92nd Street Y,** 1395 Lexington Ave.(831-8603).

AMERICAN THEATER ENSEMBLE—A revival of Abe Polsky's *Devour the Snow,* a rousing naturalistic drama dealing with the choices of the Donner Party who attempted to cross the blizzard-ridden Sierra Nevada mountains in the winter of 1846; directed by Duane Jones. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 6/11 thru 15. **The Cubiculo Theatre,** 414 West 51st Street (265-2138).

APPLE CORPS THEATRE—Seventh Mystery Festival: Agatha Christie's *Black Coffee,* directed by John Raymond. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $12 to $15; thru 6/22. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

JEWISH REPERTORY THEATRE—Mark Zeller and Bradon Danner are the stars of *Lies My Father Told Me.* Ted Allan's play with music revolves around the relationship between a young boy and his father, set in Canada and the U.S. in the 1930s and '40s; directed by Lynn Polan. Tues. thru Thurs. at 8 p.m., Sat. at 8:30 p.m., Sun. at 3 and 7 p.m.; $15 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

MANHATTAN THEATRE CLUB—John Patrick Shanley's *Women of Manhattan* focuses on the urbane world of three polished New Yorkers as they search for happiness; directed by Ron Lagomarsino. Featured in the cast are Jayne Haynes, Tom Wright, and Nancy Mette. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; $21 to $26; thru 6/15. **Space at City Center,** 131 West 55th Street (246-8989).

PHOENIX ENSEMBLE—Andrew Flack's *36/47* and *Every Other One,* two new one-acters, the first about the effects of World War II on the lives of three sisters, and the second an absurdist play with every other line spoken by a different person; both plays have been directed by Paul Ravich. Wed. thru Sat. at 8 p.m., Fri. at 7 and 9:30 p.m.; thru 6/28; $8. **Raft Theatre,** 432 West 42nd Street (924-0077).

PROMETHEAN THEATRE COMPANY—Henry Fandel, Stephen Byers, Steve Crow, and Stacie Chaiken are featured in Dan Roentsch's play, *Will Kemp* (historically the clown in the Shakespeare troupe); directed by the author and featuring Elizabethan-style music by Daryl Curry. 6/12 thru 14 at 8 p.m., 6/15 at 3 p.m.; $8. Performed by the Promethean Theatre Company players at the **Sanford Meisner Theatre,** 164 Eleventh Avenue (719-9812).

REPERTORIO ESPAGNOL—Ricardo Talesnik's *La Fiaca,* an Argentina comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana, Antologia Musical,* classical, popular, and Cuban zarzuelas; directed by Rene Buch; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; thru August. $12 for plays and $16 to $18 for musicals. Call theater for specific dates and times. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Barbara Bramwell's *Kidnap Kaper,* directed by John Bruno. A husband refuses to pay ransom for his wife. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 6/29. Phyllis Craig's *Murder One* plays every Tues. in June at 8 p.m. (due to subject matter no children are allowed at *Murder One*). **Royal Court Theater,** 301 West 55th Street (997-9582).

SOHO REPERTORY COMPANY—*The Grub Street Opera,* with book and lyrics by Henry (*Tom Jones*) Fielding, music by Anthony Bowles, is a 1731 ballad opera with wicked love complications; directed by the composer. Thurs. thru Sat. at 8 p.m., Sun. at 4 and 8 p.m.; thru 6/22; $8. Performed by the SoHo Repertory players at **The Greenwich House Theatre,** 27 Barrow Street (925-2588).

THEATER IN ACTION—Molière's *Tartuffe,* Jack London's *Martin Eden,* Gogol's *Marriage,* and Michael McGuire's *1945,* in rotating repertory thru 6/29. Thurs. thru Sat. at 8 p.m. Sat. at 2 p.m., Sun. at 3 p.m. Call theater for specific times and dates for each play. **Theater in Action,** 46 Walker Street (431-1317).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANNA—C. Dumas's story of an abused and underprivileged black teenage girl and her struggles to achieve a normal life; directed by Seret Scott. Featured in the cast are Pam Kay, Helmar Augustus Cooper, and Judith Barnet. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $8; 6/12 thru 7/13. **18th Street Playhouse,** 145 West 18th Street (718-783-2954).

BERTRANO OR HATS DON'T LIE—Charlie Peters's detective comedy set in Los Angeles; directed by Gregory Lehane. 6/12, 13, 17, 18, and 20 at 8 p.m., 6/14 and 21 at 7 and 10 p.m.; $6. **Morse Theatre Center,** 121 West 91st Street (333-7471).

CHAMBER MUSIC—Arthur Kopit's play about eight women in a mental institution who have taken on the identities of famous women in history. Also, for an opener, Kopit's *The Questioning of Nick.* Both are directed by Vanessa Corwin. Sun. thru Wed. at 7:30 p.m.; thru 6/25; $6. **18th Street Playhouse,** 145 West 18th Street (260-0622).

CHAPTER TWO—A revival of Neil Simon's early play, based in part on his own experiences. Featured in the cast are Roy Clary, Marshall Hambro, and Paula Warden. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 6/15. The Gallery Players of Park Slope at **Berkeley Carroll Street School,** 181 Lincoln Place, Brooklyn (718-638-5725).

CLINTON COMETS—Cynthia Busbee, Alice Palmer, and Teresa Simpson in Terry L. Hamilton's comedy which deals with greed, New York gangsters, and a women's softball team in Iowa; directed by Dan Tedlie. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $10; thru 6/15. **Theater 22,** 54 West 22nd Street (477-1467).

THE CONTRAST—Royall Tyler's 1787 play, considered America's first comedy, about New York City at the height of the season, its dandyism, intrigue, pining maidens, and gossip; directed by Joan Thiel. Wed. thru Sun. at 8 p.m.; Sun. matinee at 3 p.m.; thru 6/15; $8. **Pearl Theatre,** 125 West 22nd Street (645-7708).

THE CURE—Richard Foreman's work, dominated by music, is a sort of pastoral ceremony, with all demons kept at bay. It features Jack Coulter, David Patrick Kelly, and Kate Manheim. Every night (exc. Tuesdays) at 8 p.m.; $10 to $12. **Performing Garage,** 33 Wooster Street (966-3651).

DOUBLE BILL—World premiere of two plays. James Purdy's *Souvenirs,* about two lovers who become for each other hero and helpmate, is the opener. Matthew Paris's *Wrestling Planet* is a sci-fi play with music exploring the archetypal themes of a world, half sport and half art, generated by modern technology. Both are directed by Magdaleine Anastasia, and featured in the casts are Rome Neal, Carmen Mathis, Donna Severin, and Johnnie Mae. Thurs. thru Sat. at 7:30 p.m.; $6; thru 6/21. **Playhouse Fifty-One,** 51 West 19th Street (675-8013).

DOUBLE BILL—*Savage Love,* by Sam Shepard and Joseph Chaikin, and *Talk to Me Like the Rain and Let Me Listen,* by Tennessee Williams; directed by Jon Larson. 6/9 thru 13 and 6/16 thru 19 at 8 p.m.; $6. **Directors Company,** 311 West 43rd Street, Space 603 (246-5877).

DOUBLE BILL—Lewis Gardner's *Boomerstown* and William Borden's *I Want to Be an Indian,* directed by Deirdre Sinnott and Richard Hoehler, respectively. Fri. thru Sun. at 8 p.m.; thru 6/15; $6. **Michael Chekhov Studio,** 19 West 36th Street, 8th floor (795-3104).

DOUBLE BILL—Neal Bell's *Voices in the Head,* directed by Thomas Babe, and Lewis Black's *L.A. Freewheeling,* directed by Mark Linn-Baker. The first is about a youth thrown in jail for an attempted assassination and its effect on his family; the second satirizes the show-biz industry. Wed., Thurs., Sat., and Sun. at 8 p.m., Fri. at 7 and 9 p.m.; $8; thru 6/15. **Hartley House Theatre,** 413 West 46th Street (315-2052).

DZONOKWA—A modern mythology of madness and dreams within dreams, written and directed by Stephen Romagnoli, deals with a psychiatrist and her crippled daughter. Thurs.–Sat. at 8; $6; thru June. **University of the Streets,** 130 E. 7th St. (254-9300).

FLOOD—Günter Grass's play, translated by Ralph Manheim; directed by Charles Ott. Theme is "a progression of timeless images that depart from the realm of realism." Thurs. thru Sat. at 8 p.m.; $6; thru 6/15. **Project 111 Theatre,** 385 Broadway (279-4200).

GHOSTS—Revival of the Henrik Ibsen play about the sins of the father visited upon his innocent son; directed by Fred Fondren. Thurs. thru Sun. at 8; $5; thru 6/15. **Prometheus,** 239 E. 5th St. (477-8689).

GOD'S BIRTHDAY—Michael McGuire's play, directed by Lev Shekhtman, tells of the disintegration of a family caught between World War II and a son who won't go to war. Thurs.–Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $8 to $10; thru 6/15. **Theater in Action,** 46 Walker Street (279-4200).

THE GOOD LIFE—Jack McCleland's comedy about two middle-aged losers (Victor Truro and Madison Arnold) who devise a plan to leave their bleak milltown existence and escape to a tropical island paradise; directed by Ronald Roston. Tues. thru Sat. at 8 p.m.; $6; thru 6/21. **Image Theatre,** 432 West 42nd Street (564-1786).

GRAVITY SHOES—John Bunzel's comedy in which greed and self-interest inspire a desperate struggle for control over the rights to a new play; directed by Richard Ziman. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; thru 6/15; $6. A Circus Theatricals production at the **William Redfield Theatre,** 354 West 45th Street (928-3629).

HOW I SURVIVED HIGH SCHOOL—Elliott Taubenslag's musical comedy about the trials and tribulations of young people growing up today, with music and lyrics by Glenn Slater; directed by Michael Taubenslag. Sat. at 3:30 p.m., Sun. at 7:30 p.m., Mon. and Tues. at 8 p.m.; $6; thru 6/23. **Jan Hus Theatre,** 351 East 74th Street (772-9180).

THE HUNCHBACK OF NOTRE-DAME—A music-theatre work adapted from Hugo's novel, conceived and directed by Jordan Deitcher, with music by Butch Morris. Tues.–Sun. at 9; $6; thru 6/22. **Washington Square Church,** 135 W. 4th St. (924-0077).

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde's farce, filled with romantic intrigues, mistaken identities, and satirical comment on the façade of late Victorian high society; directed by Susan Helen Karpman. Fri., and Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $9; thru 6/29. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

KINGMAKERS—A new telling of an old story (based on *King Lear*), retold in a music-video style, written and directed by Joseph Gardner. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; 6/12 to 7/6; $6. **Conservatory Theatre,** 591 Broadway, 6th floor (534-4752).

LIVERPOOL FANTASY—Larry Kirwan's play, directed by Monica Gross, asks the questions: What if the Beatles had never made it? What would the world be like today? Featured in the cast are Kristopher Batho, Noel Faulkner, Colin Lane, Bruce Altman, and Shane O'Neill. Thurs. thru Sun. at 8 p.m.; $10; thru 6/15. **Teatro La Terraza,** 360 East 10th Street (674-3511).

MUD—Stephanie Berry, Mansoor Najeeullah, and Stanley Earl Harrison star in a revival of Maria Irene Fornes's play, set in a world apart from ours, but not so different; directed by Shela Xoregos. Thru 6/14 at 8 p.m., mat. 6/15 at 3 p.m.; $8. **Westbeth Theatre Center,** 151 Bank Street (665-0384).

NIGHT OF THE BEAR—Juliette Mann's play, directed by Michael Mann, dealing with Berlin, August 12, 1961, a night that changed history. Thurs. thru Sat. at 8 p.m.; $6; thru 6/21. **Actors Factory,** 149 West 29th Street (594-1494).

ONE FLEW OVER THE CUCKOO'S NEST—Revival of the Ken Kesey/Dale Wasserman play, directed by David Davis. 6/18 thru 21, 6/25 thru 28 at 8 p.m.; $5. Fordham at Lincoln Center Alumni Repertory Ensemble at **Studio Theatre,** 113 W. 60th St. (841-5267).

SEX AND VIOLINS—Richard Hornby's *The Kidnappers* and Peter Shaffer's *The Private Ear,* two comedies describing the pains of idealistic youth. Thurs.–Sat. at 8, Sun. at 3, thru 6/22; $8. **No Smoking Playhouse,** 354 West 45th Street (279-4200).

TODAY I AM A VIOLIN—Revival of Israel Horovitz's comedy about a family in Sault Ste. Marie in the early years of World War II; based on material from Morley Torgov's book; directed by Stephen Zuckerman. From 6/26. **Theater 890,** 890 Broadway (239-6200).

WORKING ONE-ACTS—Two evenings of one-acters consisting of five plays each. Evening A: Bill Bozzone's *Buck Fever,* Cindy Lou Johnson's *The Person I Once Was,* Tommy Re's *Johnny & Evan,* William Wise's *Sky Riders,* and John Heller's *No Trains for Harris.* Evening B: William Wise's *Till Then* and *The 3 O'Clock Appointment,* Kevin Murphy's *Bridget* and *Catherine,* and Edward Allen Baker's *The Buffer.* Tues. thru Sun. at 8, Sun. at 2; $8 (a ticket for both A and B costs $14); thru 6/22. **INTAR,** 508 W. 53rd St. (679-7575).

WORSTWARD HO—Samuel Beckett's Dante-esque vision, referred to by the playwright as "my last gasp," is staged by Frederick Neumann, and performed by the nine members of Mabou Mines. Tues. thru Sun. at 8 p.m., Sun. mat. at 4 p.m.; $8 to $10; 6/18 thru 7/3. **C.S.C. Theatre,** 136 East 13th Street (677-4210).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JEAN-BAPTISTE-CAMILLE COROT/EUGENE DELACROIX—Paintings, watercolors, and drawings by both, many on loan from museums, thru 6/28. Salander-O'Reilly, 22 E. 80th (879-6606).

CLAES EKLUNDH/WILLIAM KENTRIDGE/THOMAS LAWSON—Works on paper by all three, thru 7/2. Simon/Neuman, 42 E. 76th (744-8460).

ALAN FALK—Recent paintings of beach scenes, thru 6/27. Perlow, 980 Madison (517-5858).

KEN FRIEDMAN—Large-scale acrylic paintings in a series entitled "Paintings from the Eddas," with subject matter taken from ancient Scandinavian texts, thru 6/28. Schlesinger-Boisante, 822 Madison (734-3600).

GWEN JOHN—Drawings, watercolors, and paintings, thru 6/13. Davis & Langdale, 231 E. 60th (838-0333).

ROBERTO MATTA—Twenty pastel drawings, in a series entitled, "El Quijote de Matta," thru 6/30. The Spanish Institute, 684 Park (628-0420).

WILLIAM MCGEE—Recent assemblages composed of paper, slate, wood, asphalt, and metal, thru 6/21. Cecil, 16 E. 72nd (517-3605).

HENRY MOORE—One large bronze sculpture entitled, "Draped Reclining Mother and Baby," thru 8/28. Weintraub, 992 Madison (879-1195).

DARIO MORALES—Figure paintings, sculptures, and drawings, thru 6/30. Aberbach, 988 Madison (988-1100).

DAVID SALLE—Two new suites of etchings, thru 6/19. Castelli, 4 E. 77th (288-3202).

JOHN SINGER SARGENT—"Sargent at Broadway—The Impressionist Years," including landscapes, figure scenes, and informal portraits painted in France and England during the 1880s, thru 6/14. Kerr, 49 E. 82nd (628-1340).

HUGO SCHEIBER—A retrospective by this Futurist, thru 6/30. Kovesdy, 897 Madison (737-4563).

OSKAR SCHLEMMER—A retrospective of more than 200 works by this German painter, sculptor, dance designer, and art theorist, thru 7/5. IBM Gallery of Science and Art, Madison at 56th (407-5014).

TONY SMITH—Colorful abstract paintings made while he was living in Germany, between 1953–1954, and a later group of paintings, mostly black and white, from the early sixties, plus small bronze versions of very large sculptures, thru 6/21. Fourcade, 36 E. 75th (535-3980).

GRAHAM SNOW—Painted architectural constructions that look like English "follys," thru 7/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

AL TAYLOR—Wall pieces and floor pieces made of painted and unpainted wood, some with metal, plus drawings, thru 6/28. Kren, 22 E. 65th (861-9933).

MICHAEL TETHEROW—Recent monochromatic paintings of abstracted heads, plus large-scale mixed-media works on paper, thru 6/14. McCoy, 19 E. 71st (570-2131).

MARK TOBEY—Abstract paintings, drawings, and watercolors from the '40s through the '70s, thru 6/30. La Boetie, 9 E. 82nd (535-4865).

CY TWOMBLY/CHRISTOPHER WILMARTH/JOE ZUCKER—Three paintings from 1960–1963/One large glass and steel sculpture, made between 1974–1977/Four paintings from the early '70s. Thru 6/27. Hirschl & Adler Modern, 851 Madison (744-6700).

ANGELA VERDON/JOHN WARD—Recent pottery by two British artists, thru 7/11. Graham, 1014 Madison (535-5767).

57th Street Area

JEAN-PIERRE BERTRAND—Recent mixed-media works that are steel-framed papers saturated with lemon, honey, salt, and natural pigments, thru 6/28. Zabriskie, 724 Fifth (307-7430).

NORMAN BLUHM—Recent large-scale paintings and drawings by this Abstract Expressionist, thru 6/14. Drawings at Washburn, 42 E. 57th (753-0546); paintings at Washburn, 113 Greene (966-3151).

BURGOYNE DILLER—Color drawings that were studies for the three themes which Diller pursued during his mature period, from about 1945 until his death in 1965, thru 7/6. Emmerich, 41 E. 57th (752-0124).

LISA DINHOFER—Recent still-life paintings, thru 6/21. Schmidt-Bingham, 41 W. 57th (888-1122).

MORT GLANKOFF—Recent painted styrofoam sculptures, drawings from the 50s, and recent computer drawings, thru 6/27. Ross, 162 W. 56th (307-0400).

ROBERT HENRI—Paintings from 1897–1926, including views of Paris and Philadelphia, full-length portraits, Spanish subjects, and nudes, 6/11–7/18. Berry-Hill, 743 Fifth (371-6777).

JASPER JOHNS—Selected prints, thru 6/14. Heesy, 50 W. 57th (245-1420).

YASUO KUNIYOSHI—Drawings from the '20s, of landscapes, figures, plants, and animals, in ink and pencil, thru 6/19. Zabriskie, 724 Fifth (307-7430).

HENRY MOORE—"Model to Monument," including 17 bronzes from 1944–1984, thru 8/6. Kent, 41 E. 57th (980-9696).

LAWRENCE POONS/SAM FRANCIS—New large-scale abstract paintings/Paintings and works on paper from 1955–1963. Thru 7/3. Emmerich, 41 E. 57th (752-0124).

COLIN SMITH/PETER CHARLES—Recent figurative paintings/Metal and wood sculptures. Thru 6/21. Siegel, 24 W. 57th (586-0605).

ORFEO TAMBURI—Paintings of Paris, thru 6/28. Del Re, 41 E. 57th (688-1843).

East Village

ROXANNE BLANCHARD/MARC BLANE—Recent sculpture by both. Thru 6/29. P.P.O.W., 337 E. 8th (529-1313).

JUDY GLANTZMAN—Paintings that depict various interactions between couples, 6/12–7/27. Adams, 504 E. 12th (777-3366).

HOWARD HALLE/STEVEN PARRINO—Re-drawings of political cartoons from the 40s and 50s, from which specific labels and captions have been deleted/Large-scale monochromatic paintings with blown-up captions such as "Idol-Idiot" painted on them. Thru 6/29. Nature Morte, 204 E. 10th (420-9544).

CHRISTOF KOHLHOFER/MARILYN MINTER—Collaborative mixed-media paintings, thru 6/15. Mansion, 167 Ave. A (477-7331).

BILL KOMOSKI—A large wall drawing, paintings on canvas, and watercolors, thru 6/22. Christminster, 336 E. 5th (475-8369).

CHINA MARKS—Figurative sculptures of acrobats, dancers, and winged demons, 6/12–7/5. Parker, 322 E. 11th (228-7023).

MARK RABINOWITZ/ROGER HOWRIGAN—Sculptures/Paintings. Thru 6/15. Bridgewater, 208 E. 7th (505-9977).

JACQUES ROCH/RON GLASSMAN—Paintings that look "French," with saturated colors, in the style of Matisse and the Surrealists/Paintings that depict mysterious interactions between people and nature. Thru 6/22. M-13, 413 E. 9th (505-9016).

ROBERT SAMPSON—Small wooden sculptures of neoclassical temples in ruins, plastered with a collage of ripped up color images from magazines, thru 6/22. Salvador, 216 E. 10th (228-3165).

CAREN SCARPULLA/MARK DAGLEY—Recent paintings by both. Thru 7/6. B-Side, 543 E. 6th (989-5634).

THOMAS SCHINDLER—Large-scale symbolic landscape paintings by a German artist, thru 7/6. Sharpe, 175 Ave. B (777-4622).

YOLANDA SHASHATY—Oil paintings of imaginary landscapes, thru 6/15. Sragow, 436 E. 11th (477-6284).

TODT—Recent works, thru 7/6. Casas Toledo Oosterom, 235 E. 4th (777-2177).

SoHo and TriBeCa

HANK MURTA ADAMS/KARLA TRINKLEY—Recent glass sculpture/Cast glass structures in a series entitled, "Cutouts." Thru 6/22. Heller, 71 Greene (966-5948).

SEYMOUR BOARDMAN/RICHARDS RUBEN/JOHN HULTBERG—Recent abstract paintings by all three, thru 6/14. Shapolsky, 99 Spring (334-9755).

JAMES BROOKS/GEORGE SPAVENTA—Works on paper/Sculpture and drawings. Thru 6/30. Gruenebaum, 415 W. Broadway (966-3646).

WENDELL CASTLE—Recent sculpture, 6/14–7/18. Milliken, 98 Prince (966-7800).

RUPERT DEESE—Four large multi-paneled paintings that show this artist's admiration for industrial design and technology, thru 6/18. Hoffman, 429 W. Broadway (966-6676).

GREG DRASLER—Paintings of workmen in various stages of house building and maintenance, thru 6/29. Erpf, 568 Broadway (925-6160).

PETER EISENMAN—An edition of silkscreens on glass that document his 1985 Venice Biennale project entitled, "Moving Arrows, Eros and Other Errors: An Architecture of Absence," thru 6/14. Nichols, 83 Grand (226-1243).

CAROLE EISNER—Gestural paintings of figures on abstract color fields, 6/14–7/31. Segal, 568 Broadway (431-0010).

JACK GOLDSTEIN—Paintings of microcosmic images, thru 6/14. Baer, 270 Lafayette (431-4774).

JOSEPH HASKE/MARSHA PELS—Recent paintings/Cast bronze sculpture entitled "The Crucifixion Series," which was awarded the Prix de Rome for 1984–85. Thru 6/29. Oscarsson Siegeltuch, 568 Broadway (431-3550).

JOHN HERSEY—Monumentally-scaled paintings of figures, plus drawings and etchings, thru 6/21. Hirondelle, 476 Broome (925-1538).

BETTI-SUE HERTZ/ELIOT LABLE—Recent paintings of figures/Sculptures that look like trophies. Thru 6/21. 55 Mercer (226-8513).

PER KIRKEBY—Twelve paintings from the last three years, of abstracted landscapes, with color that is reminiscent of Constable and Turner, thru 6/28. Boone, 417 W. Broadway (431-1818).

JOSEPH KOSUTH—An installation of wallpaper designed by the artist, plus a retrospective of conceptual works downstairs, thru 6/14. Castelli, 142 Greene (431-6279).

ELLEN KOZAK—Paintings and monotypes of figures bound in gauze-like wrappings, thru 6/28. Jay, 13 Jay (925-9424).

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ART

CHARLOTTE LICHTBLAU/SY GRESSER—"Bloodrights, Birth Rites"—a collaborative exhibition of Lichtblau's paintings and Gresser's sculpture, which depict the biblical story of Hagar. Thru 6/22. The Exhibition Space, 112 Greene.

NOEL MAPSTEAD—Paintings and assemblages with reoccurring images of masks superimposed over semi-abstract backgrounds, 6/13–7/26. Sander, 51 Greene (219-2200).

CECILE OPRON—Minimal, atmospheric paintings of beach scenes, thru 6/29. Littlejohn-Smith, 133 Greene (420-6090)).

WILLIAM PETTET—Abstract works on paper, thru 6/28. Herlin, 68 Thompson (431-8732).

JAMES PILE/HILDA STECKEL—Comical narrative paintings that chronicle the experiences of a modern day cowboy/Bronze and ceramic sculptures of almost life-size sunbathers, swimmers and birdwatchers. Thru 6/28. Steinbaum, 132 Greene (431-4224).

DORIS PRATT—Paintings of abstract patterns from nature, thru 6/14. Levitan, 42 Grand (966-2782).

OSAMI TANAKA—Recent sculptures in paraffin, raw wood, and steel, thru 6/28. Cutler, 164 Mercer (219-1577).

ROBERT THERRIEN—Recent paintings and sculpture, thru 6/14. Castelli, 420 W. Broadway (431-5160).

ANTON VAN DALEN—Paintings, drawings, and sculpture from 1973–1986, thru 6/14. Thorp, 103 Prince (431-6880).

ANDY WARHOL—His "Disaster" paintings, from 1963, thru 6/14. DIA Art Foundation, 77 Wooster (431-9232).

Other

JAMES GOODWILL—Photographic mosaics depicting architectural elements, thru 7/13. Asage, 162 W. 4th (242-6234).

YVONNE THOMAS—Abstract paintings from 1959–1985, thru 6/29. St. Peter's Church, Lexington and 54th (935-2200).

WILLIAM T. WILEY—Three large-scale sculptures entitled, "Gong," "Harp," and "Platform," thru 9/13. Hammarskjold Plaza, 866 Second.

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). "Seven Spanish Realists," with works by Hernandez, Lopez-Garcia, Lopez, Marsans, Moreno, Quintanilla, Verdasco; thru 6/28.

C.D.S.—13 E. 75th (772-9555). "Further Exposure," with recent paintings and works on paper by Benedit, Booth, Klement, Marsen, Rohrer, others; 6/12–25.

CHILDS—956 Madison (772-6606). Paintings and works on paper by Bricher, Bierstadt, Henri, Kensett, Wyeth, others; thru 7/19.

MAZOH—13 E. 76th (737-2203). Early Picasso drawings on loan from the collection of Maya Ruiz-Picasso; thru 6/28.

NEW YORK—22 E. 84th (772-3700). "Amazing Contrasts," with works by Bueno, Flanagan, Keever, Ji Na O, Rose; thru 6/28.

STONE—48 E. 86th (988-6870). Paintings by R. Kass and J. Kass; sculpture by Superior; thru 7/2.

GALLERY VENEZUELA—7 E. 51st (826-1680). Prints by Alvarez, Anez, Estrada, Garcia, Poveda, Russo, Valenzuela; thru 6/23.

WILLARD—29 E. 72nd (744-2925). "Fiftieth-Anniversary Exhibition," with works by Duff, Goldberg, Ladda, Lane, Rothenberg, Schwartz, Shea, others; thru 6/30.

57th Street Area

BLUM HELMAN—20 W. 57th (245-2888). Painings by Clemente, Gompertz, Moskowitz, Sultan, True, others; 6/11–8/31.

BORGENICHT—724 Fifth (247-2111). Invitational show, with works by Currie, Cyphers, Fellner, Ginzel, Goldhagen, Howes, Jones, Komoski; thru 7/3.

DEUTSCH—20 W. 57th (765-4722). American 20th-century art, by Albers, Bluemner, Dove, Gorky, J. Stella, others; thru 6/18.

FISCHBACH—24 W. 57th (759-2345). Summer group show, with works by gallery artists; thru 8/29.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Finkbeiner, Maas, Schwartz, Shaler, Wax, Yake; thru 6/28.

GIMPEL & WEITZENHOFFER—724 Fifth (315-2033). "Between Identity and Politics: A New Art," with works by Arrowsmith, Dokoupil, Hodgson, Spero, others; thru 6/28.

GOODMAN—24 W. 57th (977-7160). Sculpture by Artschwager, Fabro, Kounellis, Oldenburg, Serra; thru 6/28.

HERSTAND—24 W. 57th (664-1379). American sculpture, 1946–1986, by Bourgeois, Calder, di Suvero, Hesse, Kiesler, Noguchi, David Smith, Tony Smith, Tuttle, others; thru 7/31.

MODERN MASTER TAPESTRIES—11 E. 57th (838-0412). Tapestries by Bearden, Bolotowsky, Chermayeff, Cherry, Stamos, others; thru 6/21.

PEARL—38 E. 57th (838-6310). "Figurative Sculpture: The Eighties," with works by Arneson, King, Marisol, Neri, others; thru 7/3.

PROTETCH—37 W. 57th (838-7436). Architectural drawings by Ando, Arquitectonica, Bofill, Botta, Graves, Gwathmey, others, in a show sponsored by Architects, Designers, Planners for Social Responsibility; thru 6/21.

ROSENBERG—20 W. 57th (757-2700). Paintings, constructions, and drawings by Getz, Kanovitz, Yektai; thru 7/12.

ST. ETIENNE—24 W. 57th (245-6734). Watercolors, drawings, and prints by Klimt, Kokoscha, Schiele; thru 9/12.

SOLOMON—724 Fifth (757-7777). "Italian Wave: Icons of Postmodernism," with works by Barbera, Benuzzi, Ontani, Salvo, others; 6/12–7/31.

East Village

A & P—215 E. 4th (254-7060). Works by McGlynn, Smith, Ulrich, Waldo, others; thru 6/29.

AREA X—200 E. 10th (477-1177). Landscape paintings and drawings by Huddleston, King, Lehman, Spivack, others; thru 7/2.

ART CITY—439 E. 9th (420-0867). "Pentimenti,"with paintings by Aljean, Brazelton, Wilson; thru 6/29.

AVENUE B—167 Ave. B (473-4600). An exhibition of works from European galleries; thru 7/27.

BOCKLEY—66 E. 7th (420-9835). Works by Graham, Neizert, Rothwell, Sullins, Whitney; thru 6/29.

GOOD—39 Great Jones (420-9063). Abstract objects by Ahrens, Bitting, Mak, Massie; 6/12–7/3.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). Works by 54 Afro-American artists who were exhibiting in the '30s and '40s; thru 6/29.

PICTOGRAM—443 E. 9th (865-5476). "Odd and Intense," with works by Bauermeister, Bontecou, Bourgeois, Edelson, Nadin, Spero, Valadon; thru 7/13.

POSTMASTERS—66 Ave. A (477-5630). Works by gallery artists, including Diao, Formisano, Frank, Hoberman, Petrunak, Rankin, Voisine, Wallace & Donohue; 6/13–7/13.

RAGE—430 E. 9th (460-8601). Works by Edmonds, Gotlieb, McGovern, Shalom, Taylor, Volk; thru 6/22.

SEMAPHORE EAST—157 Ave. B (475-2130). "Out-of-Towners," with works by Brault, Carr, Ettenheim, Mona, Steiner, Torrence; 6/13–8/31.

ZEUS-TRABIA—437 E. 9th (505-6330). Works with religious and political imagery by 35 artists, plus works by 18 sculptors in Sculpture Garden; thru 7/13.

SoHo and TriBeCa

ALLEN—110 Greene (334-9700). Works by Berg, Davidson, Galligan, Serrano, others; thru 7/15.

ARTISTS SPACE—223 W. Broadway (226-3970). Drawings and models by ten architects; film installations by Geleynse; thru 6/29.

BASKERVILLE + WATSON—578 Broadway (925-1955). "Modern Objects" by Aldridge, Bell, Fisher, Irwin, Jenney, Kauffman, Koons, McCracken; thru 8/2.

BROWN—100 Greene (219-1060). "Mythologies," with works by Casabere, Christian, Hobermsan, Kliros, Rumm, Wiley; thru 6/28.

CLOCKTOWER—108 Leonard (233-1096). "Engaging Objects: The Participatory Art of Mirrors, Mechanisms, and Shelters," with works by Acconci, Bill and

Mary Buchen, Paik, Phillips, Rosenthal, others; thru 6/15.

CONDESO/LAWLER—76 Greene (219-1283). Invitational show, with works by Brickhouse, Fendrich, Lacher, Pinchbeck, Pugliese, Ruben, Whitten, others; thru 6/28.

COOPER—155 Wooster (674-0766). A changing group show of gallery artists; thru 8/31.

COWLES—420 W. Broadway (925-3500). "The Heroic Sublime," with paintings by Buren, Davis, Louis, Marden, Martin, Newman, Noland, Riley, Scully, Stella; thru 7/11.

DRAWING CENTER—137 Greene (982-5266). "The Northern Landscape: Flemish, Dutch, and British Drawings From the Courtauld Collections;" thru 7/26.

EXIT—578 Broadway (966-7745). Paintings, sculpture, and photography by eitht Israeli artists, curated by Bertha Urdang; thru 7/12.

GIBSON—568 Broadway (925-1192). "Deconstruct," with sculpture by Armleder, Childress, Craig, Merz, Naumann, Oppenheim; thru 7/31.

GLADSTONE—99 Greene (431-3334). Paintings by Armleder, Federle, Mosset, Rockenschaub; thru 7/25.

GREEN—152 Wooster (982-3993). "Transformations," with sculpture by Ball, Blum, Devine, Michael, Schade, Zempel, others; thru 7/5.

THE KITCHEN—512 W. 19th (255-5793). "Arts and Leisure," with works by Atkinson, Disney, Lada, McCollum, Van Dalen, others; thru 6/14.

LORENCE-MONK—568 Broadway (431-3555). "Painting the Object," with works by 12 artists; 6/14–7/26.

NEW YORK ACADEMY OF ART—419 Lafayette (505-5300). Landscapes, cityscapes, and seascapes by Alsop, Appel, Beckman, Brown, Connelly, Grooms, Welliver, others; thru 6/30.

NOSEI—100 Prince (431-9253). Works by Connelly, Gall, Rayberry, Rohrbach, Ross, Wiszon; thru 8/31.

PIETRASANTA—81 Franklin (219-3128). Contemporary views of the American Indian in sculpture and painting by Bleifeld, Gero, Hartman, Warhol, others; thru 6/24.

PLUMB—81 Greene (219-2007). "Stay Tuned," with works by Arnoldi, Bills, Flechemuller, Gompertz, Hacker, others; thru 7/31.

RENTSCHLER—72 Greene (925-3532). Paintings by Larsen, Lustenader, Starek; thru 6/28.

ROSENBERG—115 Wooster (431-4838). "Black, White, and Gray," with paintings, drawings and wall reliefs by Besemer, Chandler, Seidl, Westfall, others; thru 7/26.

SCHREIBER/CUTLER— 171 Spring (925-1441). Wall constructions by Baptiste, Ford, Kellard, Yasuda, others; thru 6/25.

SEMAPHORE—462 Broadway (228-7990). "Oneiric" paintings by Ayers, Hannah, Riece, Trivieri, others; 6/11–7/31.

SPERONE WESTWATER—142 Greene (431-3685). Drawings and small paintings by Auerbach, Beuys, Freud, Long, Rainer, Richter, Twombly; thru 7/31.

WEBER—142 Greene (966-6115). "Wall Works," by Fisher, Glier, Lewitt, Pfaff, Rockburne, Wodiczko; thru 6/28.

WOOD—127 Spring (431-6003). Paintings and sculpture by Corn, Gorky, Kagoshima, Octave, Schwartz, Smith, Snow, Tisa; thru 7/4.

Other

ASIAN ARTS INSTITUTE—26 Bowery (233-2154). "Fathers," with works by Arai, Chiang, Kazuko, Okuhara, Zarina, others; thru 6/25.

BOND—30 Bond (473-9653). Works by full-time employees of more than 15 New York City art institutions, curated by Thomas Lawson and Ann-Sargent Wooster; thru 6/29.

CORDIER & EKSTROM—417 E. 75th (988-8857). Works by gallery artists; thru 7/11.

JADITE—415 W. 50th (315-2740). "New Art From the Dominican Republic," with works by Alvarez, Blanco, Hache, Nunez, Rotellini; thru 6/29.

KAUFMAN ASTORIA STUDIOS—34–12 36th St., Astoria (718-392-5600). "Human Form from the Media Age," with works by Bolt, Ellis, Keever, Neri, Roloff, Saar, others; thru 7/15.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084). "Images of the Unknown: An Aesthetic Exploration of Making and Seeing Art," with works by Byars, Chand, Colette, Horn, McCoy, Parker, Pereire, Pisani, Saret; thru 6/15.

ROBINSON—36 W. 15th (206-8010). Works by Krieger, Price, Ruehlicke; thru 6/27.

10 DOWNTOWN—241 Eldridge. Works by Beatty, Broemmelsiek, Buljeta, Burton, Hertz, Martori, Moynihan, Prown, Purdy, Sillman; thru 6/21.

PHOTOGRAPHY

JOSEPH BARTSCHERER/WILLIS WOOD—"Pioneering Mattawa"—collaborative photographs and text that document an agricultural project at Mattawa, Washington, thru 6/28. Urdang, 23 E. 74th (288-7004).

DONIGAN CUMMING/LYNNE COHEN—Documentary portraits/Photographs of private, public, and institutional interiors. Thru 6/21. 49th Parallel, 420 W. Broadway (925-8349).

HIROSHI HAMAYA—Documentary photographs and landscapes, thru 7/5. ICP Midtown, 77 W. 45th (536-6443) Mon.–Fri. 11–6, Sat. 12–5. $1.

HORST/MARINA SCHINZ—Recent color photographs of flowers by both, thru 8/1. Staley-Wise, 177 Prince (777-1590).

I.C.P.—1130 Fifth (860-1777). Tues. 12–8 (5–8 free), Wed.–Fri. 12–5, Sat.–Sun. 11–6. "Photography in Africa, 1849–1918," with 120 images from European and American collections; "South Africa: The Cordoned Heart"—photo-essays by twenty South African photographers; thru 6/22.

DENCY ANN KANE—Black-and-white still-lifes of fruit, thru 6/30. Books & Co., 939 Madison (737-1450).

LEDEL—168 Mercer (966-7659).Vintage photographs by Abbott, Atget, Curtis, Fink, Kertesz, Outerbridge, Weston, others; thru 7/2.

LIGHT—724 Fifth (582-6552).Photographic portraits by Bohnen, Clegg, Guttmann; thru 6/14.

PETER LUCAS—Photographic portraits of West African musicians known as the Griots, thru 6/30. 4th Street Photo, 67 E. 4th (673-1021).

IRA MARTIN—Photographs of New York and other subjects, by this photographer (1886–1960) who was an associate of Paul Outerbridge and Margaret Bourke-White, thru 6/21. Photocollect, 740 West End (222-7381).

BRIAN OGLESBEE—Color photographs that mimic and parody the conventions of modern studio and commercial photography, thru 7/3. Lieberman & Saul, 411 W. Broadway (431-0747).

PFEIFER—568 Broadway (226-2251). Photo-derived contemporary screens by Bailly-Maitre-Grande, Drisch, Garvens, Incandella, Knowlton, others; thru 6/27.

PABLO PICASSO/BILL BRANDT—Photographs of and by Picasso/Twenty of his most famous photographs of nudes. Thru 8/4. Pace/MacGill, 11 E. 57th (759-7999).

JEAN PIGOZZI—70 black-and-white photographs including portraits of dogs, still-lifes of unmade beds, and a series of feet, thru 6/14. Wolf, 30 W. 57th (586-8432).

PUCHONG—36a Third Ave. (982-1811). Color photographs by Clearfield, Fellman, Waite; thru 9/17.

JONATHAN SHARLIN—Black-and-white portraits, thru 6/28. Urdang, 23 E. 74th (288-7004).

RANDY SMITH/CARL BROWN—Collaborative photographs made from black-&-white negatives, then color-toned, thru 7/6. Janapa, 402 E. 12th (777-1448).

JANE TUCKERMAN—Photographs, paintings, and collages of Benares, India, thru 7/11. Witkin, 415 W. Broadway (925-5510).

GARRY WINOGRAND—Photographs in the Seagram collection, from the famous Marilyn Monroe image taken in 1955, to a 1981 portrait of John Huston, plus works from two projects, thru 6/26. Seagram Build ing, 375 Park (572-7379).

PERFORMANCE

MARYMOUNT MANHATTAN THEATER—221 E. 71st (924-0077). 6/11 at 7:30, 6/12–14 at 8, 6/15 at 3:Douglas Dunn and Dancers in "Dances for Men, Women, and Door," with sets by David Ireland, music by Alvin Lucier. $10.

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P.S. 122—150 First Ave. (477-5288). 6/13 at 10:30: Jim Neu's "Duet for Spies," with sets by David Nunemaker, music by Lenny Pickett. $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s – 1970s; thru 7/27 . . . Lost and Found Traditions: Native American Art 1965–1985; thru 10/5 . . . Wolves and Humans: Coexistence, Competition and Conflict; 6/11–9/1.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . A Window to the Orient: The Victorian Photographs of John Thomson; thru 8/3.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Michelle Stuart—Paradisi: A Garden Mural; thru 6/16. . . Curator's Choice: The Arts of Central Africa; thru 6/30 . . .Third Western States Exhibition; thru 7/28 . . . Asian Artists of Brooklyn; thru 6/23 . . . Site Drawings by Martyl: The Precinct of Mut at Luxor; thru 7/21 . . . The Art of Cezanne: From the Henry and Rose Pearlman Foundation; thru 7/14 . . . William Rimmer: Paintings, Drawings, Sculpture (1816–1879); thru 7/26.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . La Nijinska: A Dancer's Legacy; thru 7/13 . . . Bon Voyage! Designs for Travel; thru 7/13 . . . Treasures of Hungary: Gold and Silver from the Ninth to Nineteenth Century; thru 8/10 . . . Tall Ships; thru 9/14.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted . . . J.-A.-D. Ingres: Fifty Life Drawings from the Musee Ingres at Montauban; thru 6/15.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–8) . . . German Realist Drawings and Watercolors of the 1920s; thru 7/6. . . By the Muse Inspired; thru Nov . . . Enzo Cucchi; thru 7/6 . . . German Realist Drawings and Watercolors of the 1920s; thru 7/6 . . Recent Acquisitions; thru 7/20.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June . . . The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River; thru 6/15 . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Moshe Zabari: A Twenty-Five Year Retrospective; thru 9/7.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . The Architecture of Richard Morris Hunt; thru 6/15 . . . Gothic and Renaissance Art in Nuremberg; thru 6/22 . . . Rodin: The B. Gerald Cantor Collection; thru 6/15 . . . The Michael C. Rockefeller Wing: Recent Acquisitions; thru 7/13. . . The Elegant Brush: Chinese Painting Under the Qianlong Emperor (1735-1795); thru 8/3 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Impressions of a New Civilization: The Lincoln Kirstein Collection of Japanese Prints, 1860–1912; thru 9/7. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . Gustav Mahler (1860–1911); Franz Liszt (1811–1886); thru 7/31 . . . Pre-Romanesque Masterpieces of Illumination; thru 7/31 . . . From Merchants to Emperors: British Artists in India, 1757–1930.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. Grancel Fitz: Advertising Photographs, 1929–1939; thru 6/24 . . . Jasper Johns: A Print Retrospective; thru 8/19.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia thru 8/31. . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . The Three-Penny Opera as Seen by Arbit Blatas; thru 10/15 . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2.50, seniors and students $2 . . . The Architect and the British Country House.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . P. T. Barnum: Prince of Humbug, Merchant of Delight; thru 6/15 . . . Liberty's Legacy: Photographs of New York's Ethnic Festivals; thru 9/28 . . . James Henry Cafferty, N.A. (1819–1869); thru 8/24.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Berg Collection of English and American Literature; thru 11/1 . . . In the newly restored Edna Barnes Salomon Room: The World of Jainism - Indian Manuscripts from the Spencer Collection; thru 9/13. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Designs in Jazz by David Stone Martin; thru 6/14 . . . The Hammersteins of New York: 100 Years of Music and Theatre.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Alex Katz Retrospective; thru 6/15 . . . Sacred Images in Secular Art; thru 7/13 . . . Shaker Design; thru 7/31. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Yasuo Kuniyoshi (1889–1953); thru 6/19. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Hugh Ferriss: Metropolis; thru 7/30 . . . Twentieth–Century American Art: Highlights of the Permanent Collection.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 6/11 at 10: Jewelry. On view from 6/7. 6/13 at 2: Architectural Designs and Commissions. On view from 6/7. 6/14 at 10 & 2: Art Nouveau and Art Deco. On view from 6/7. 6/7 at 10 & 2: Clocks, Watches, and Scientific Instruments. On view from 6/13. **East,** 219 E. 67th St. (606-0400). 6/12 at 10: Art Nouveau and Art Deco. On view from 6/7. 6/17 at 10: Furniture, Paintings, Decorative Objects and Rugs. On view from 6/13.

DOYLE—175 E. 87th St. (427-2730). 6/11 at 10: Fine 19th Century Furniture, Paintings, and Decorations including Art Nouveau and Art Deco, Oriental Works of Art, Sculpture, Silver, and Rugs. On view from 6/7. 6/11 at 7: Royal Worcester Porcelain, a New York private collection. On view from 6/7.

PHILLIPS—406 E. 79th St. (570-4830). 6/16 at 7: Wristwatches. On view from 6/11.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 6/11 at 10:15: Sotheby's Arcade Auctions: Silver. On view from 6/2. 6/12 at 10:15 & 2: Faberge and Russian Works of Art, Objects of Vertu, and Silver. On view from 6/6. 6/12 at 10:15 & 2, 6/13 at 10:15: Sotheby's Arcade Auctions: Jewelry. On view from 6/7. 6/16 at 10:15 & 2: Watches, Wristwatches, and Scientific Instruments. On view from 6/11.

MUSIC AND DANCE

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, June 11

PAUL SUNICO, pianist. Works by Schumann, Barber, Ravel, Albeniz, Liszt. Merkin Concert Hall at 8. $10, $25.

NEW YORK WOMEN'S JAZZ FESTIVAL—At 8:30: Mary Jane Williams Quintet. At 10: Fostina Dixon & Winds of Change. Jazz Center of New York, 380 Lafayette St. (505-5660). Each, $10.

HUP TWO!—Bhopal, art rock and hard-core, with political overtones/Gwen Toth, improvised and composed work for pipe organ and harpsichord/Bill Horvitz, improvisations and compositions for solo guitar. The Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

COMPUTER MUSIC FROM RENSSELAER—Works by Oliveros, Chadabe, Paitz, Lindroth, Rolnick, Moore. Alternative Museum, 17 White St. (966-4444), at 8. $6.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

DAVID BOND, guitarist. Federal Hall, 26 Wall St., at 12:30. Free.

GEORGE SEUFFERT CONCERT BAND—World Trade Center Fountain Plaza at 12:15. Free.

BIERUS CHAMBER PLAYERS—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 1. Free.

JEFFREY OSBORNE—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $20.

Thursday, June 12

NEW YORK WOMEN'S JAZZ FESTIVAL—See 6/11. Tonight at 8:30: Sumi Tonooka Trio. At 10: Barbara Borden Quintet. Each, $10.

LIGHTHOUSE SINGERS, and Lighthouse Anna Case Mackay Opera Workshop. Twentieth-anniversary program of American music, with ensembles of blind and visually impaired singers from the Lighthouse Music School; includes a fully staged one act opera, Douglas Moore's *Gallantry,* directed by Richard Krause. Lighthouse Auditorium, 111 E. 59th St. (355-2200, ext. 222), at 8. Free.

ROBERT TAFFET, double-bassist. Lincoln Center Library at 4. Free.

HUP TWO!—See 6/11. Tonight: Bobby Previte Quintet/David Fulton, solo compositions for guitar and tapes/Zeena Parkins, solo improvisations for harp.

CECILIAN WIND QUINTET—Music of Bach, Nielsen, Arnold. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

WORLD MUSIC-GLENN VELEZ, tambourines-percussion/**LARRY KARUSH,** piano-tabla. St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

HOLLY ROSS AND THE STRING OF PEARLS, a vocal trio. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

CONCERT BRASS ENSEMBLE—Classical music. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

MAT GOODMAN DUO—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BARGEMUSIC—Cellist Warren Lash, clarinetist Charles Neidich, pianist Diane Walsh. Debussy's Premier Rapsodie; Beethoven's Sonata in g, Op. 52, No. 2; Brahms's Trio in a, Op. 114. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone about the bus to the Barge.

BROOKLYN CONSERVATORY OF MUSIC BAND—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

KENNY ROGERS—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $30.

Friday, June 13

ROBERTO CARLOS, singer from Brazil. Radio City Music Hall at 8. $20, $25.

BARRY HARRIS JAZZ ENSEMBLE, Coleridge-Taylor Perkinson conductor; with dancers and guest soloists, and the Young Adults Jazz Chorus. Symphony Space at 8. $12, $10 in advance.

NEW YORK WOMEN'S JAZZ FESTIVAL—See 6/11. Tonight: At 9, Ellen Seeling/Jean Fineberg Deuce Quintet. At 10:30, Carmen Lundy. Each, $10.

LIGHTHOUSE SINGERS—See 6/12.

HUP TWO!—See 6/11. Tonight: Carbon, Elliott Sharp, leader; experimental music/Jason Hwang, a "conversational" solo piece for violin/Emanon, "a fourteen-year-old human beat box."

THE MANHATTANS/THE CHILITES/ROSE BROTHERS—"A Quiet Storm Evening." Apollo Theater, 253 W. 125th St. (749-5838). $5–$30.

KAREN MASON, vocalist. "Broadway, Beatles, and Brian." With pianist Brian Lasser, Nelson Rangell. Minetta Lane Theater, 18 Minetta Lane, off Sixth Ave. (420-8000), at 11:15 p.m. $17.50.

RENAISSANCE DANCE AND MUSIC—Lavolta of New York and Music for a While. N.Y.U. University Theater at 7:30. $8.

THE PIERSON ORCHESTRA—Contemporary original music. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

KIM FAIRCHILD, singer. Lincoln Center Library at 4. Free.

LIL APEL AND FRIENDS, singer-guitarists. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

DOC CHEATHAM, trumpet and vocals. Jazz at Noon, a lunch-hour jam session. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

REV. DAN SMITH—Traditional folk and gospel music. Town House on the River, 145 Columbia Heights in Brooklyn Heights (718-996-3154), at 8. Benefit for N.Y.C. Friends of "Clearwater." $8.

JOHN GUTH, songwriter-guitarist. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. after 8 only), at 9:30. $4.

KENNY ROGERS—See 6/12.

Saturday, June 14

CONCERT IN MEMORY OF PETER PEARS—Tenor Grayson Hirst, harpsichordist Gerald Ranck, lutenist-guitarist William Zito. Music by Dowland, Byrd, Purcell, Falla, Vivaldi, Britten, Boccherini. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. (662-2133), at 7:30. Free.

ENGELBERT HUMPERDINCK—Radio City Music Hall at 8. $20, $25.

ABBEY LINCOLN, singer. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30 and 11. $10.

HUP TWO!—See 6/11. Tonight: Force Field, new jazz and funk/Steven Nester, keyboards, drum machines, video/Percy Jones, new work for bass guitar.

RENAISSANCE DANCE AND MUSIC—See 6/13. Today at 2 and 8.

SAM RIVERS TRIO—Jazz, at Greenwich House, 27 Barrow St. (431-3009), at 9:30 and 11. $10.

AZTEC TWO-STEP—Benefit concert for Habitat for Humanity. New York Open Center 83 Spring St. (219-2527), at 8. $12.

A BIRTHDAY CELEBRATION FOR JOHN MCCORMACK—Apollo Opera, "Ireland and America, England, and Scotland." Turtle Bay Music School, 244 E. 52nd St. (870-5216), at 8. $6.

DELIBAB FOLK MUSIC ENSEMBLE—Music and Dance of Hungary. Washington Square Church, 135 W. 4th St. (362-3366), at 8. $10.

GAIL KNIPPER, clarinetist. Lincoln Center Library at 2:30. Free.

SHANNA SEAR AND FRIENDS—Music for cello, violin, and piano. Tompkins Square Library, 331 E. 10th St., at 2. Free.

JANN PARKER, vocalist, with the Metropolitan All Stars. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

DAVID BOND, guitarist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free with 50¢ house admission.

KENNY ROGERS—At 5 and 9. See 6/12.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; clarinetist Larry Guy. Works by Gould, Sousa, Bernstein, Strauss, Anderson, Weber. Crocheron Park, Bayside, Queens, at 7:30. Free.

Sunday, June 15

ENGELBERT HUMPERDINCK—See 6/14.

MONICA JAKUC, pianist (N.Y. debut). Bach's "Goldberg" Variations. Merkin Concert Hall at 8. $8.

PEARL BAILEY, with dancer Maurice Hines and "50 tap-dancing 10-year-olds," in a benefit for Child Find. The kids will compete and be judged by Roberta Flack, Liliane Montevecchi, others. BMCC Triplex, 199 Chambers St. (618-1980), 2–5. $5.

HARLEM BLUES AND JAZZ BAND, in a tribute to Billie Holiday. Vineyard Theater, 309 E. 26th St. (683-0696), at 8. $8, or $12 at a table and with wine.

ALICIA CHAPMAN, oboist, with pianist Yves Abel. Arnold, Saint-Saens, Mozart, Bartok. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $3, $5.

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HAROLD MAYBERN TRIO—The Dairy, Central Park, 65th St. west of the Zoo, at 1. Free.

QUEENS SYMPHONY ORCHESTRA—See 6/15. Today at Belmont Park at 10 a.m. Free admission before 11 a.m.

TRIO MUSICA HISPANA—Folk and popular music of Spain and Latin America, for violin, cello, piano. Wave Hill, 252nd St. and Independence Ave., Bronx (549-3200), at 2. $5.

BARGEMUSIC—See 6/12. Today at 4.

KENNY ROGERS—At 3 and 7. See 6/12.

Monday, June 16

THE WARRIOR ANT—Concert version of work-in-progress by Lee Breuer and Bob Telson, with the National Puppet Theater of Japan, the ensemble Little Village, and Latin and African musicians, narrated by Seth Sebande and Welcome Masomi. Alice Tully Hall at 8. $12.

SHARON MABRY, mezzo-soprano, with pianist Patsy Wade, saxophonist Neal Ramsey. Music by Boulanger, Samuel, Copland, Ives, Vercoe, others. Merkin Concert Hall at 8. $8.

JULIAN LENNON—Radio City Music Hall at 8. $17.50, $20.

MARY SHEERAN, soprano, with pianist Michael Pilafian. "Songs From the Balanchine Repertory," by Gershwin, Stravinsky, Tchaikovsky. Trinity School, 91st St. and Columbus Ave., at 8. $10.

MICHAEL COLLIER, pianist. Beethoven and Stravinsky. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

WARREN CHIASSON QUINTET—Jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

KAREN MASON—See 6/13. Tonight at 8.

THOMAS LLOYD, tenor/**MARK PAKMAN,** piano. Torelli, Gounod, Tchaikovsky, Ives. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ELEANOR LANGE, singer. Lincoln Center Library at 4. Free.

GLORIETTA ALLISON, soprano. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

WEST VILLAGE CHORALE SUMMER SING—Walter Klaus leads an open reading of Bach's Cantata No. 80 and Beethoven's *Mass* in C. Church of St. Luke in the Fields, Hudson near Christopher Sts., at 7:30. $4.

Tuesday, June 17

MYUNG JEAN KEH, pianist (N.Y. debut). Works by Beethoven, Scriabin, Chopin, Liszt. Merkin Concert Hall at 8. $8.

MOZART AND MAHLER—Nyela Mueller conducting an orchestra of free-lance musicians; pianist Timothy Mueller. Mahler's Symphony No. 5; Mozart's Piano Concerto in E, K. 271. Symphony Space at 8. $3.

JULIAN LENNON—See 6/16.

CATHERINE BURRELL, organist. Bach, Dupre, MacDowell, Wagner. Trinity Church, Broadway at Wall St., at 12:45. Free.

STRING OF PEARLS, a vocal trio. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

AMIRAM RIGAL, pianist. Lincoln Center Library at 4. Free.

STEVE SACKS JAZZ GROUP—1 Dag Hammarskjold Plaza, 47th St. west of Second Ave., at noon. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

METROPOLITAN OPERA IN THE PARKS—Summer season of picnics and music begins 6/17 at 8, on Central Park's Great Lawn, with Verdi's *Aida,* Santi conducting, with Millo, Bumbry, McCracken, Quilico (rain date 6/19); 6/18 at 8, Snug Harbor, Staten Island: Gounod's *Romeo et Juliette,* Mauceri conducting, with Robinson, Fowler, Schexnayder (rain date 6/19); 6/20 at at 8, Marine Park, Brooklyn: Verdi's *Aida,* Santi conducting, with Millo, Bumbry, Veronelli, Quilico (rain date 6/22); 6/21 at 8, Cunningham Park, Queens: Gounod's *Romeo et Juliette,* Mauceri

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conducting, with Robinson, Fowler, Schexnayder (rain date 6/22). All concerts are free.

LA TRAVIATA, by Verdi. Brooklyn Lyric Opera, Ft. Hamilton H.S., 83rd St. and Narrows Ave., Bay Ridge (718-837-1176). 6/15 at 4. $6–$10.

LIGHT OPERA OF MANHATTAN—Through 6/29: *Sweethearts* by Victor Herbert. Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). Wed.–Sat. at 8; Wed. also at 2; Sat. and Sun. at 3:30. $17.50.

LUISA FERNANDA, a zarzuela by Torrobo. Repertorio Espanol, 138 E. 27th St. (889-2850), 6/15 at 7. $16, $18.

LA BOHEME, by Puccini. Manhattan Opera Workshop, at Robert Wagner Jr. High School, 220 E. 76th St. (718-956-0122). 6/11 at 8. $7.

OPERA IN CONCERT COMPETITION—Arias in recital, by aspiring singers. TOMI's Park Royal Theater, 23 W. 73rd St. (787-3980). 6/15, 29 at 7. $6.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through July 5. Tickets $9–$65. 6/10 at 8, 6/11 at 2 and 8: *La Bayadere.* 6/12 at 8: *Donizetti Variations, Pas de deux, Sphinx, Requiem.* 6/13 at 8: *Donizetti Variations, Murder, Requiem.* 6/14 at 2: *Symphonie Concertante, The Leaves Are Fading, Requiem.* 6/14 at 8: *Donizetti Variations, Pas de deux, Sphinx, La Sonnambula.* 6/16 at 8: *Theme and Variations, Dark Elegies, La Sonnambula.* 6/17 at 8: *Theme and Variations, Murder, Pas de deux, Push Comes to Shove.*

New York City Ballet

NEW YORK STATE THEATER—Through June 22. Tickets $4–$38. 6/10 at 8: *Allegro Brillante, Davidsbündlertänze, Firebird.* 6/11 at 8: *Songs of the Auvergne, Episodes, Gershwin Concerto.* 6/12 at 8: *Piccolo Balletto, Dances at a Gathering, Scotch Symphony.* 6/13 at 8: *Swan Lake, Suite from* L'Histoire du Soldat, *Serenade.* 6/14 at 2: *Mozartiana, Piccolo Balletto, Serenade.* 6/14 at 8: *Suite from* L'Histoire du Soldat, *Davidsbündlertänze, Gershwin Concerto.* 6/15 at 1: *Scotch Symphony, Suite from* L'Histoire du Soldat, *Symphony in C.* 6/15 at 7: *Swan Lake, Songs of the Auvergne, Dances at a Gathering.* 6/17 at 8: *Slaughter on Tenth Avenue, Piccolo Balletto, Dances at a Gathering.*

Martha Graham Dance Company

CITY CENTER—Through June 15. Tickets $12–$25. 6/10 at 8: *Every Soul Is a Circus, Temptations of the Moon, Acts of Light.* 6/11 at 8: *Song, Cave of the Heart, Denishawn/Graham Solos, Part Real–Part Dream.* 6/12 at 8: *Seraphic Dialogue, Every Soul Is a Circus, El Penitente, Tangled Night.* 6/13 at 8: *Every Soul Is a Circus, Cave of the Heart, Appalachian Spring.* 6/14 at 2: *Every Soul Is a Circus, Part Real–Part Dream, Acts of Light.* 6/14 at 8: *Appalachian Spring, Tangled Night, The Rite of Spring.* 6/15 at 3: *Plain of Prayer, Temptations of the Moon, The Rite of Spring.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Sidewalk Dance Theatre,** a Knoxville, Tennessee, company making its N.Y. debut, featuring three pieces by director Annie Genung and one by Robert Small. 6/11, 13 at 8; 6/15 at 2. **Linda Mussmann's Time and Space Limited,** in a multimedia work written and directed by Mussmann, *Omaha to Ogden (Southwesterly),* featuring vocalist-performer Claudia Bruce and composer Semih Firnicioglu. 6/12, 14, 15 at 8.

Other

AGAINST GREAT ODDS—Rod Rodgers Dance Company in N.Y. premiere of his work; music by Jimmy Owens, who will perform with ensemble. La Mama Annex, 74A E. 4th St. (475-7710). 6/12, 13, 14, 15 at 7:30. $12.

ARIELLA VIDACH/JULIE WEST—Premieres by each. Ethnic Folk Arts Center, 179 Varick St. 6/14, 15, 16 at 8:30. $7.

BICYCLE SHOP DANCERS—Premieres by Artis Smith and Peg Hill. Merce Cunningham Studio, 55 Bethune St. (279-4200). 6/14, 15 at 8. $7.

CREACH AND KOESTER—Dance duets. Continental Insurance Atrium, 180 Maiden Lane at Front St. 6/11 at 12:15. Free.

CROWSFEET DANCE COLLECTIVE, in *Barbie's Revenge,* other works. P.S. 122, 150 First Ave. at 9th St. (477-5288). 6/13, 14, 15 at 9. $6.

DANCE THEATRE RAYDIATION—*Fade to Black,* by Herbie Hack, Todd Courage, and Graciela Kozak. Dancespace, 622 Broadway, 6th floor (924-1218). 6/14, 15 at 8. $5.

DOUGLAS DUNN & DANCERS—"Dances for Men, Women, and Moving Door." Collaboration by Dunn with composer Alvin Lucier and artist David Ireland. Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 6/11 at 7:30; 6/12, 13, 14 at 8; 6/15 at 3. $10.

ELIZABETH STREB, and other dancers, in her works. Cooper-Hewitt Museum's Carnegie Garden, 2 E. 91st St. (860-6868). 6/17 at 6:30. Free.

FRESH TRACKS—New works by five—Jim Coleman, Richard Colton, Chris Kaufman, Tamar Rogoff, Melanie Slater—and by the collective Yo'Mama, all on each program. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/10, 17, 24 at 8. $7.

JONATHON APPLES & COMPANY—Program includes three world premieres. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/12, 13, 14, 15 at 8. $7.

KARINTO—Six new choreographers from Japan, in *Shoku,* a full-length modern-dance work. The Field at Pineapple, Houston St. between Broadway and Mercer St. (966-3717). 6/13 at 9; 6/14, 15 at 8. $7.

LABAN MOVEMENT ARTISTS—Recent work by selected choreographers. Symphony Space, 6/14 at 8. $8.

LORETTA THOMAS AND DANCERS—With guest artist Karen MacIntyre. Nikolais/Louis DanceSpace, 33 E. 18th St., 7th floor (924-0077). 6/14, 15, 16 at 8. $8.

MICKEY D & FRIENDS/GENNEVIEVE LAM & COMPANY—Jazz Center of New York, 380 Lafayette St. (505-5660). 6/15 at 4. $6.

P.S. 1'S SPRING DANCE PROGRAM—Work by Ze'eva Cohen (to traditional Sephardic songs), Oscar Coreale (subject is invasion of privacy in a police state), Betsy Hulton (ensemble inspired by religious paintings), and Nadine Tringali (group work blending Spanish, Polynesian, and Asian dance). P.S. 1, 46-01 21st St., Long Island City (718-784-2084). 6/14, 15 at 3. $5.

PHYLLIS LAMHUT DANCE COMPANY—Premiere of *Die Bewegung (The Movement),* an evening-length work with music by Ben Hazard, performed by the Paganini New Music Consort. Playhouse 46, 423 W. 46th St. (924-0077). 6/12, 13, 14 and 6/17–21 at 8:30. $8.

PLAZA PERFORMANCES—Anita Feldman's "Body & Sole: Tap Dance Works," with percussionist Gary Schall, and "Urban Bush Women," with Jawole Willa Jo Zollar. Austin J. Tobin Plaza at the World Trade Center. 6/12 at 12:15. Free.

POLISH AMERICAN FOLK DANCE COMPANY—Alice Tully Hall, 6/13, 14 at 8. $10–$12.

RETURN—World premiere of a collaborative work by choreographer Timothy Buckley, with Roger Babb, Ellen Maddow, Jun Maeda, "Blue" Gene Tyranny, Rocky Bornstein. La Mama, 74A E. 4th St. (475-7710). 6/11–29, Wed.–Sun. at 7:30. $8.

REBECCA KELLY DANCE COMPANY—Program includes a new work, "Moving Violations." Tompkins Square Park, E. 7th St. and Ave. A, 6/14 at 4. Free.

SEARCH—Dances by Loretta Thomas. Nikolais/Louis Dance Studio, 33 E. 18th St. (924-0077). 6/14, 15, 16 at 8. $8.

STACEY TEMPLE AND DANCERS, with guest choreographer Barbara Mahler. Two premieres, other works. Cunningham Studio, 463 West St. (718-625-5143). 6/10, 11 at 9. $7.

SUSAN TENNEY AND COMPANY—Evening-length dance-theater trilogy. Ethnic Folk Arts Center, 179 Varick St. (924-0077). 6/9 at 8:30. $7.

TERE O'CONNOR—Danspace Project, at St. Mark's Church, Second Ave. and 10th St. (674-8112). 6/14 at 8:30. Followed by a benefit party in the garden. $15.

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OTHER EVENTS

FAIRS FAIRS FAIRS FAIRS FAIRS—The **Tompkins Square Arts Festival** (Avenue A and 7th Street) kicks off 6/14 and continues 6/15, with painting and sculpture from local artists judged by East Village gallery owners; music (rock, pop, folk, and jazz); dance; an East Village fashion show, with wearables by Lari Shox, Ona, 109 St. Marks (Sun. only); poetry, by Bob Holman, Elinor Nauen, Jeffrey C. Wright; film, including *Harmful or Fateful If Swallowed,* by Manuel Delanda (Sat. only); and more . . . **Stars on Strings** will be presented by the Puppetry Guild of New York 6/11, 12 noon to 6 p.m., on Gay St. This festival is a tribute to Frank Paris, puppeter *par excellence.* Games, balloon fun, face-painting, and plenty of Paris memorabilia will be on hand . . . The **Second Avenue Father's Day Festival** is New York City's largest street fair, encompassing 27 city blocks, from 68th–96th Streets (6/15, 11–5). Arts and crafts, gourmet-food booths, antiques, celebrities, and bureaucrats—a slice of N.Y. life . . . Mayor Koch and Israeli consul general Moshe Yegar will be the main speakers at the **3rd Annual Queens Jewish-Israeli Festival,** 6/15, 11 a.m. to 6 p.m. (Queens Blvd., between Union Turnpike and Hoover Ave.). The festival celebrates the 19th anniversary of the reunification of Jerusalem. Replicas of the Western Wall, the Chagall Windows, and Path of the Righteous, along with a concert starring Oscar Brand and Andy Stateman and his Klezmer Orchestra; jewelry, ceramics, wall hangings, and fashions similar to those in the Cardo in old Jerusalem . . . A **Craft Fair** will be held at the Queens County Farm Museum 6/14, 11 a.m. to 5 p.m., featuring wood, leather, cloth, and ceramics . . . **Health Fair '86** is a Brooklyn bash, at the Kings Bay YM-YWHA, Meinhard Building, 3495 Nostrand Ave., on 6/15, 10 a.m. to 3 p.m. Doctors, specialists, and health professionals will be on hand. $2 (718-648-7703) . . . The **Junction Folk Festival** is another Brooklyn affair, with the folk music and/or dancing of Richard Stillman (banjo), the International Folk Dance Ensemble, Mary O'Dowd, and others. 6/15, 11 a.m. to 5 p.m., at the intersection of Flatbush and Nostrand Aves. . . . Old Westbury Gardens hosts a two-day **Renaissance Faire** (Old Westbury Rd., from exit 39S on the LIE and exit 30 on the Northern State), 6/14–15, 11 a.m. to 6 p.m. A joust is re-enacted at the end of each day. Adults, $7; children 6–12 and senior citizens, $3.50; children under 6, free (516-333-0048) . . . The yearly **Feast of St. Anthony,** through 6/15, centers around St. Anthony of Padua and the St. Anthony Shrine Church, at Sullivan and W. Houston Sts. Most of the activity goes on at night, 6–1 a.m., with entertainment for all ages, music, games, rides, and, of course, food.

LIT—**Bloomsday on Broadway V** blossoms forth once again at Symphony Space (Broadway at 96th, 864-1141) 6/16, 7 p.m. to 1 a.m. Follow James Joyce everyman Leopold Bloom as he wanders about Dublin, with actors William Hurt, Roscoe Lee Browne, Fritz Weaver, Tammy Grimes, Amanda Plummer, Harris Yulin, and others (70 in all) reading selected episodes from *Ulysses.* Terry Donnelly reads Molly's soliloquy at midnight. Doors open at 6, with seating at half-hour intervals after 7. $5, students and seniors, $4. It will be broadcast over WBAI-FM . . . David Mamet, Arthur Miller, Gregory Mosher, and Penn & Teller will be among those at the **New Writers at the Westside Benefit Bash II,** 6/16 at 7:30 (Westside Arts Theatre, 407 W. 43rd St.; 757-5566). This is a fund-raiser for New Writers, which is committed to finding new playwriting talent and developing new plays. $20, $5 for the unemployed . . . The **King's Men** of the Kings County Shakespeare Company will perform a section from Shakespeare's *The Winter's Tale* at the Brooklyn Botanic Garden, 6/15 at 2:30. Perdita greets sheep-shearing guests with talk of hot lavender, mints, savory, marjoram, and marigolds, all of which (along with 75 other varieties of flowers and herbs) can be found in the Shakespeare Garden nearby. Free with entrance to the Brooklyn Botanic Garden (1000 Washington Ave.; 718-596-9685 or -622-4433) . . . **Summer Evening Openings** at the Abigail Adams Smith Museum (421 E. 61st St.; 838-5489 or -6878), this week (6/11 at 5:30) featuring a leather-harness-maker. Tour the building and its 18th-century-style garden. Adults, $3; senior citizens, $2; children under 12, free.

PARADES AND SUCH—**Flag Day** will be observed 6/16 at 12 noon with a parade beginning at the corner of Fulton and Water Streets and proceeding down Water to Wall, west on Wall to Broad, and south on Broad to Fraunces Tavern Museum. Color guards representing the armed services will be on hand, as well as corporate color guards (?), the D.A.R., Brownies, Cub Scouts, and many others . . . The **Gaines Cycle Ashley Whippet Invitational** is a frisbee-catching competition for dogs at Frisbee Hill, just north of Sheep Meadow at 72nd St., Central Park. Competition begins on 6/14 at 9 a.m. Free (408-0220) . . . **Identification Day** at the American Museum of Natural History (CPW at 79th; 873-1300) on 6/14, from 1 to 5 p.m. Bring whatever you can't identify (except gemstones). One man from the Bronx dug up a whale's jawbone in his backyard. Adults, $3; children, $1.50 . . . The **Baby Brigade,** in which parents introduce their infants to nature, will be at the Wave Hill Learning Center, 6/12 at 11 a.m. (675 W. 252 St., the Bronx; 549-2055). Free.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. $4.25; under 12, $2.75.

TOURS

CHELSEA—A Historywalk with Joyce Gold (242-5762). 6/15 at noon, meet at General Theòlogical Seminary, Ninth Ave. and 21st St.; $8.

MUNICIPAL ART SOCIETY TOURS—(935-3960) **Neighborhoods/New York:** A new series focusing on residential enclaves, their architecture and individuality. 6/15, 1–4, Harlem; $10 . . . **Downtown Revitalization:** present and planned rehabilitated areas in the boroughs. Sat., 1–4; $10, or $25 for all three. 6/14, downtown Brooklyn.

CENTRAL PARK—All are free. Each Sat. at 1:30, meet at the Dairy, 65th St. west of the Zoo, for a one-hour walk to Belvedere Castle that focuses on history and restoration plans; each Sat., a natural-history walk leaves the Belvedere at 3 and winds up at the Dairy . . . 6/15 at 2, meet at the Dairy for a bilingual tour in English and Mandarin Chinese, and discover a little more park history.

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Phone or write for schedule of out-of-town trips and activity tours. Must pre-register. 6/15, 1–3, a walk west of SoHo, taking in the Federal-style Charlton-King-Vandam Historic District, and also the Feast of St. Anthony street festival; $8.

PROSEPCT PARK ENVIRONMENTAL CENTER TOURS—6/14 at 1, "Trail of the Waters," a walk with Helen Engelhardt. Meet at the Picnic House, P.P.W. and 5th St. (718-788-8500). $2, children $1.

VEGETABLES, BERRIES, AND MUSHROOMS—Hunt for edibles with Steve Brill, on a bike trek in Queens with the Friends of the Parks (473-6283). 6/15 at noon, meet on Queens Blvd. at Union Tpke., Kew Gardens, across from the Courthouse. Take a sandwich and a water canteen. $1. For non-smokers only.

AYH BIKE TRAIN TO MATTITUCK—From Penn Station to Long Island, with American Youth Hostels (431-7100). 6/14, in time for 8:30 a.m. train; at other end, you get a map for self-guided rides around the North Fork, ending up at the local Strawberry Festival. Preregister; $15–$19.

OLD WESTBURY GARDENS TWILIGHT LECTURE TOURS—Thu. at 7, Palm House, at the estate in Westbury, L.I. (516-333-0048). 6/12: "Japanese Gardens, Design and Plant Selection." Each, $7.

YUCCA HILLS—A "gourmet bicycle tour" with the Hungry Pedalers (771 West End Ave., Apt. 12-J, N.Y., N.Y. 10025). 6/14 (rain date, 6/21): start at a Cuban cafe in West Harlem, then along the Palisades to Piermont, N.Y., for a picnic. Note: food is extra. Meet at 8:15 a.m., at the Maine Monument, N.E. corner of Columbus Circle (C.P.W. and 59th St.). Return about 5 p.m. $12, or $22 for two on day of tour; in advance, $9 and $17 (595-5542 or 222-2243).

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history, and trends. Daily, at 10 a.m. and 2 p.m. (334-8463). $10.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Queens (718-229-4000): Woodland walks on forest trails; every Sat. at 10 a.m., Sun. at 1; $1. Sat. session includes a Tai Chi lesson; $2.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N.Y., N.Y. 10274, for schedule of country hikes and city walks. 6/15 at 1, meet at Jamaica Bay Wildlife Refuge Visitors Center (718-474-0613 for directions—allow 2 hours from Manhattan).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). 6/14 at 9:40 a.m., meet at the George Washington Bridge Bus Terminal (A train to 175th St.), near the ticket windows, for a trip to Hook Mountain, where you'll go up and down. Bus fare, $5.75; fee, $1. Call Steve Stern at 587-9691 weekdays . . . 6/15 at 9, meet at the Port Authority Bus Terminal, in the main ticket area near the white statue of commuters, for Bearfort Ridge, where you'll hike gently—laggards are welcome. Fare, $11; fee, $1. Call Hank Sloan at 799-0169 eves before 11.

SPORTS

BASEBALL—**Yankees** (Yankee Stadium, the Bronx; 293-6000): 6/16, 17 at 7:30 vs. Boston. $3–$9.75. . . . **Mets** (Shea Stadium, Flushing; 718-507-8499): 6/11 at 7:35 vs. Philadelphia; 6/13 at 7:35, 6/14 at 1:35, and 6/15 at 1:05 vs. Pittsburgh. $4–$9.50.

HORSE RACING—**Belmont** for the summer meeting, through 7/28 (718-641-4700). Daily except Tue.; post time, 1. $2, $3.50. Featured races: 6/14, Mother Goose; 6/15, Bowling Green Handicap.

WRESTLING—(Felt Forum at Madison Square Garden; 564-4400): 6/14 at 8, World Wrestling Federation professional matches. $8–$14.

STEPS—**Statue of Liberty Run** 6/15 at 10 a.m.: Runners of all ages are expected to compete for prizes in this 4 mile event sponsored by the New York Road

Runners Club, through Central Park. Begins and ends at 90th St. and 5th Ave. Call 860-4455 to register. $7 (members), $9 (nonmembers), and $4 (senior citizens and students). Also a **Peewee Run**—6/15 at 9:30 a.m.: Children ages 2-6 can compete in this ¼ mile run sponsored by the New York Road Runner Club, through Central Park. Begins at 90th and 5th Ave. Call 860-4455 to register. $1.

CHILDREN

OPENING DAY at the Children's Center of the South Street Seaport Museum (165 John St.; 669-9424). 6/14, 12-5: Children can enjoy pony cart rides, performances, music, and new exhibits. Free (with museum admission).

THE BUBBLES PLAYERS at LaGuardia Community College Theatre (31-10 Thomson Ave., Long Island City; 239-7301). 6/14 at 11:30 (Spanish), 1:30 (English): "A Bird Named Cu," a play based on a Mayan legend. $2.50 (group rates available).

BOOKLINK BOOKSTORE (99 7th Ave. between Union and President Sts., Park Slope; 718-783-6067)—6/15, 12-5: Children can meet author Michael Hayes, enjoy his banjo playing, and receive a poster. Free.

A CONCERT/TALENT SHOW at the Triplex Theatre (199 Chamber St.; 618-1980). 6/15, 2-5: Enjoy Pearl Bailey and over 200 tap-dancing, singing children as celebrity judges Roberta Flack and Lilianne Montevecchi select the winner of this talent competition. All proceeds go to benefit Child Find. $5.

SWEET LAND OF LIBERTY at the Penny Bridge Playhouse (Assumption Church, 59 Cranberry St. between Henry & Hicks Sts., Brooklyn; 718-858-5192). 6/16-20 at 10:30 a.m. and 1 p.m.: Children of all ages can enjoy this new musical which celebrates the Statue of Liberty and Ellis Island. $3.75 (group rates available).

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—6/13 and 14 at 11 and 1: "The Magic Pot," performed by the Yuppets. $3.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.; 362-0634) and 12:30 at the Madison Ave. store (at 81st St.; 988-3404), every Sun. Free.

THE LITTLE PEOPLE'S THEATER COMPANY (39 Grove St.; 765-9540) presents "Cinderella" at 1:30 and "Red Riding Hood" at 3, Sat. and Sun. through 6/21. $4.

LONG-RUNNERS—"Toto and the Wizard of Wall Street," a new rock musical for kids of all ages, is presented by the 4th Wall Repertory Company (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . **"Alfred the Dragon Solves Another Mystery,"** by the Children's Improv. Co. (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), presented Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **Off Center Theatre Inc.** (436 W. 18th St.; 929-8299): "Jack and the Beanstalk" Tue.-Thu. at 10:30 a.m. and "Frankenstein" Tue.-Thu. at 1 p.m. $3.50. . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1 and "The Snow White Show" Sat. and Sun. at 3. $3. . . . At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.; 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4, through 6/30. $6 (must reserve; adults must be with a child).

JACK AND THE BEANSTALK will be performed by Theater Workshop (Fantasy Playhouse, 317 Merrick Rd., Lynbrook; 516-599-1982). Presented Sat. and Sun. at 1 and 3:30, through 6/14. $4 (must reserve).

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)—Weekend activities include studio workshops, films, drawing classes. Sat. at 11 and 2:30 and Sun. at 11: gallery talk and sketching for children 5-12 (Uris Center for Education). Free (except studio workshops).

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—6/14 at 1: "Shoreside Stories"—Children ages 5-11 can hear stories of high adventure by Mary Kay Harrity and make a toy boat (must reserve) . . . At the **Hans Christian Andersen Statue** (76th St. and 5th Ave.; 360-8140). 6/14 at 11: "The Nightingale"—Children of all ages can enjoy Diane Wolkstein telling the Hans Christian Andersen story, plus a different story each week. Saturdays at 11 (through 9/30). Free . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.-Fri 10:30 a.m. and 12 noon. $1.50. . . . At **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976)—A series of nature programs will be held for children on different weekdays. All free, but registration required . . . At **Prospect Park** (Flatbush Ave. and Empire Blvd., Brooklyn; 718-788-0055)—Visit the Children's Farm, containing baby and adult barnyard animals. Wed.-Sun. 10-4. Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 6/14 and 15 at 1:30 and 3: Children of all ages can learn a dozen different ways to play "Hop Scotch" and listen to African stories by story teller Jumoke Ogunkeyede. Hours: Wed.-Sun. 1-5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

NEW YORK PUBLIC LIBRARY—Free programs . . . **Manhattan**—6/11 at 4: Children can meet Theo Powell and some of his animal friends at the **96th St.** branch (112 E. 96th St.; 289-0908); 6/12 at 3:30, the **115th St.** branch (203 W. 115th St.; 666-9393); 6/13 at 4, the **Kips Bay** branch (446 Third Ave.; 683-2520) . . . 6/17 at 3:30: Children ages 5 and older can attend a button making workshop (must pre-register) at the **Epiphany** branch (228 E. 23 St.; 679-2645) . . . **Bronx**—6/11 at 3:45: Attend a sign language workshop for children of all ages at the **Eastchester** branch (1385 E. Gun Hill Rd.; 653-3292); 6/13 at 3:30, at the **Allerton** branch (2740 Barnes Ave.; 881-4240) . . . 6/13 at 3:30: Children can sing along with Claudia Federico; 6/14 at 2:30: "Lou the Magnificent," will perform an hour-long magic show for all ages; both programs at the **Pelham Bay** branch (3060 Middletown Rd.; 792-6744) . . . **Staten Island**—6/12 at 3:30 (registration required): Sarah Germain will conduct a shadow puppet workshop for children 6-12 at the **Dongan Hills** branch (1617 Richmond Rd.; 718-351-1444); also 6/12 at 3:30 (registration required): The Urban Park Rangers will present crafts with pressed flowers for children of all ages at the **Todt Hill-Westerleigh** branch (2550 Victory Blvd.; 718-494-1642) . . . 6/17 at 4: "The Town Mouse and the Country Mouse," a puppet show with stories for children 3-7 (pre-registration required) at the **Huguenot Park** branch (830 Huguenot Ave.; 718-984-4636). . . For other free programs, including films, call your local branch.

AMERICAN MUSEUM OF NATURAL HISTORY (C.P.W. at 79th St.; 873-4225)—Mon., Tue., Thur., Sun. 10-5:45; Wed., Fri., Sat. 10-9 p.m. Sugg. donation: $1.50, adults $3; Fri. and Sat., 5-9, free. Comprehensive natural-science exhibits, dioramas, models, etc. Also the Naturemax Theater, with films, daily; the Natural Science Center, Tue.-Fri. 2-4:30: Sat. and Sun. 1-4:30; the Discovery Room, Sat. and Sun. noon-4:30.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—6/11 at 3:30: "Flower Families Workshop." 6/12 at 3:30: "Macrame Club." 6/14 at 2: "Sir George and the Dragon," by the Wallace Puppets. 6/15 at 11: "Live Animals"; at 12: "Seed Discovery." 6/16 at 3:45: "Visit the Greenhouse." Hours: Mon., Wed., and Fri. 2-5; Thu. (family night) 2-8; Sat., Sun., holidays 10-5. Donation.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division; 718-638-5000, ext. 221)—Every Sat. and Sun. at 2: "What's Up?" a free gallery program that introduces children to the collections . . . "Arty-Facts"—a workshop that explores art concepts with games. Hours: Mon.-Fri. 10-5, Sat. 11-6, Sun. 1-6. Adults, $2; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060). 6/15 at 1 (ages 5 and older): The Seaview Children's Theatre will perform "Improvisations," an imaginative theatrical program and also conduct an acting workshop. Hours: Weekends 10-5. $2.

NEW YORK AQUARIUM (W. 8th St., Brooklyn; 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks. Electric-eel demonstration, 11:15 a.m., 1:15, 2:45, 4:30; walrus feeding, 12:30, 3:15; shark feeding, 1:45; penguin feeding, 11:45 a.m., 3:45. Hours: 10 a.m.-5. Adults, $3; children 2-12, $1.25 (under 2 free); senior citizens, free Mon.-Fri. after 2 p.m.

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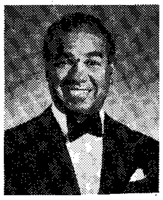

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARNOLD'S TURTLE NATURAL CAFE & GRILL—210 Spring St., at 6th Ave., 431-0414. Casual. Vegetarian/fish. Spcls: vegetarian lasagne, blackened tuna, desserts sweetened with honey. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 30. **(M)** **AE, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tues.–Sat. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. til 1 a.m. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–-Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

I TRE MERLI—463 W. Broadway, bet. Houston & Prince Sts., 254-8699. Casual. Italian. Spcls: cima alla Genovese, pansooti alle Noci, trenette al pesto, vitello all' uccelletto. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Wed. 6–midnight, Thurs.–Sat. to 12:30, Sun. to 11:30. S Thurs.–Sat. to 2 a.m. **(M)** **AE, DC, MC, V.**

LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MASSIMO—110 W. Broadway, at Reade St., 349-5566. Casual. Italian. Spcls: rotolo Massimo, samponi alla bosca, veal lugure. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. 9–4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.–Fri. noon–midnight, Sat. to 1 a.m. Strolling guitarist Mon.–Sat. Valet parking. **(M)** **AE, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St., 732-5555. Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. S., at Bleecker St., 620-9622. Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

AUNTIE PASTA—611 Hudson St., at 12th St., 645-8622. Casual. Italian. Spcls: Auntie's anti-pasto, penne with cold tomato, basil and morzarella; tri-color fusilli with zuchinni & tomatoes, pizza with four cheeses, sweet & hot sausage pizza. Open Sun.–Thurs 3–11 p.m., Fri.–Sat. 3–1 a.m. **(I)** **No credit cards.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** **AE, MC, V.**

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

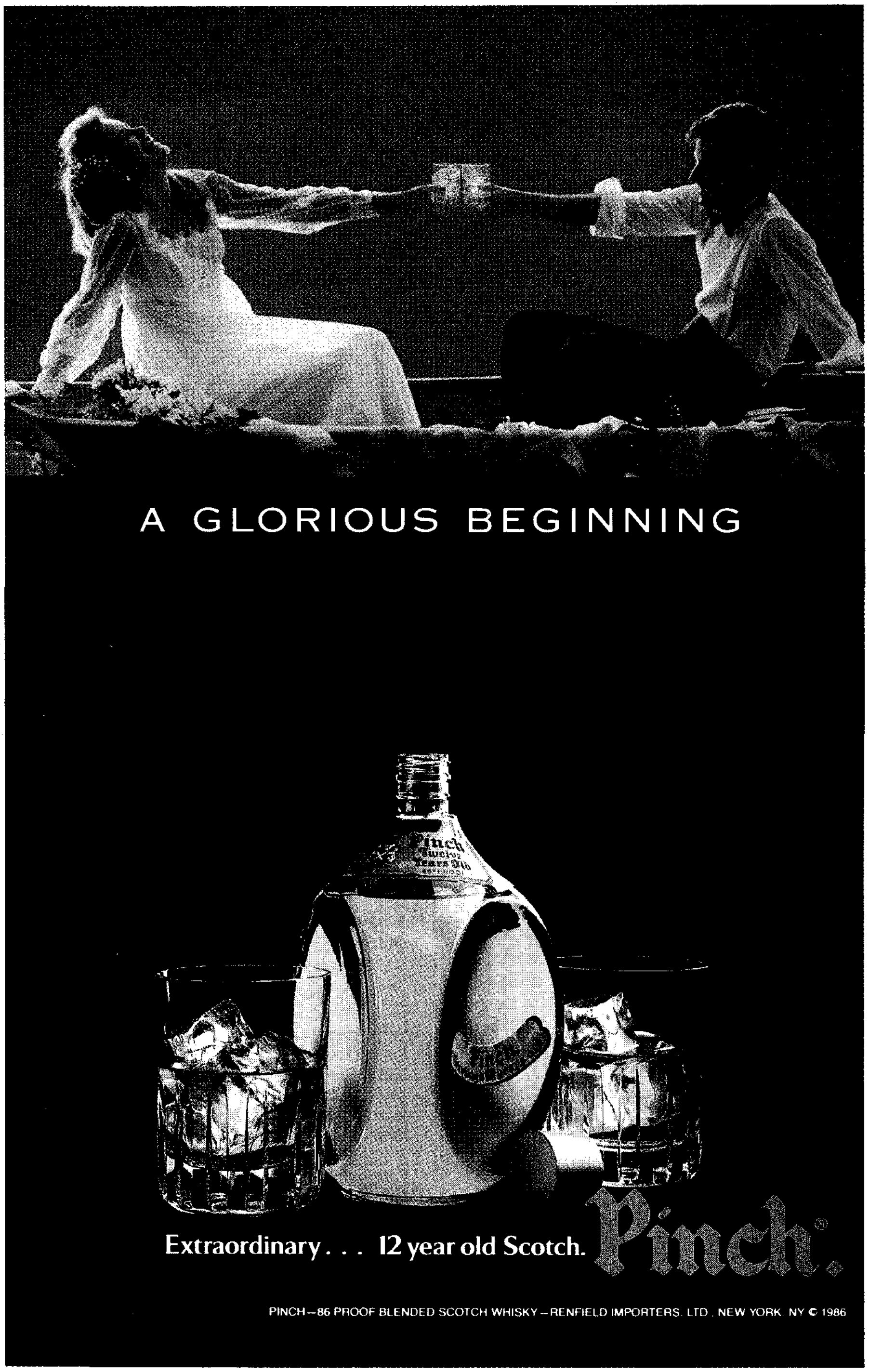
IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LAS VENTANAS—330 Bleeker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.–Thurs.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4–11:30, Fri.–Sat. 4–1 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tues. **(M)** **No credit cards.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. to 10:15. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–4. D daily 4–1. Br Sat.–Sun. noon–4. Complete L & D. Ent. nightly. **(I-M)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Southern. Spcls: spicy Mississippi catfish with jalopeno-cilantro sauce, three smothered quails with dirty rice, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TIEN FU—180 Third Ave., bet. 16th–17th Sts., 505-2000. Casual. Mandarin/Szechuan/Hunan. Spcls: stuffed eggplant, rainbow shrimp, whsi spareribs. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11, Fri.–Sat. to midnight. **(I–M)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake; thru 6/30, pear festival. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat. & Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th–20th Sts., 260-4882. Casual. American/international. Spcls: carpaccio, tagliolini with grilled vegetables, penne alla vodka, soft shell crab sandwich. B Mon.–Fri. 8–noon. L Mon.–Sat. noon–5:30. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.--Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

AAH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Italian. Spcls: agnolotti alle noci, red snapper al Brodetto, veal Lanterna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 10–100. Pianist Mon.–Sat. from 6. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crab-cakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10, Sat 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Jacket required. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon.–Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.,751-3530. Dress opt. Italian. Spcls: risotto al radicchio, fettuccine al salmone, gamberoni al pompelmo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Tues.–Sun. 5–11. Private parties for 25–65. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

THE BOAT HOUSE CAFE—Central Park near 72nd St. & Fifth Ave., 517-2233. Casual. Regional American. Spcls: harvest noodles, turkey Belvedere. Res. sug. L daily noon–5. D daily 7:30–11:30. Private parties for 25–100. Free trolley bus for the Boat House from park entrances. **(I–M)** **AE, CB, DC, MC, V.**

BUDAPEST CAFE—1373 First Ave., at 74th St., 772-8508. Dress opt. Hungarian/continental. Spcls: fois gras, paprika veal medallions, Gundel palacsinta. Res. sug. D daily 5:30–11:30. Br Sun. noon–4. Ent. Tues.–Sun.**(M)** **AE, DC.**

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: *roast duck with port & black currant sauce, vegetables* tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D Tues.–Sat. 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. *Casual. American. Spcls: hamburger, steak, barbecued* spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

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IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PETROUCHKA—435 E. 86th St., 876-3800. Casual. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Mon.–Sat. 6–11. S Mon.–Sat. 9–4 a.m. Private parties for 150. Ent. Closed Sun. **(M–E)** **AE, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. L Tues.–-Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.–Sun. 11–4. Complete L & D. **(I-M)** **AE, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **The Terrace Outdoor Cafe:** Cocktails daily noon–11 p.m. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMERICAN CREAM AMERICAN PIE—434 Amsterdam Ave. at 81st St., 877-6740. Casual. American. Spcls: stuffed pizza, salads, ice cream. L & D Sun.–Thurs. 11 a.m.–11 p.m., Fri.–Sat. to 12:45. **(I)** **AE.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. Casual. Continental. Spcls: fresh fish and shellfish, pasta, 20 oz. T-bone steak, homemade desserts. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Bar Mon.–Thurs. 4–3 a.m., Fri.–Sat. til 4 a.m., Sun. noon–7. Ent. **(M)** **AE, CB, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 6/11, Eve Zanni & Kent Raine. 6/12, Louise Pecoraro Duo. 6/13,14, Bucky & John Pizzarelli. 6/15, Akiko Natsuo & Larry Vukovich. 6/16, Mike Carino Duo. 6/17, Nana Simopoulos Duo. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 6/11, The Embracers; Ron Doster & Walk the Chalk. 6/12, Laki Laki. 6/13, The Kelvins; Unda Cova. 6/14, Carl & the Passion; Bill Popp & the Tapes. 6/16, Cool Spy; The Will. 6/17, Comedy Night with mc. Randy Credico. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 6/15, Roomful of Blues with Eddie 'Cleanhead' Vinson. 6/16, Jim D'Angelis/Tony Signa Stars with Johnny O'Neal, Chris White, Eddie Crawford. 6/17–22, Paris Reunion Band; The Roy Haynes Quartet. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 2 a.m. **AE, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 6/11, Michael Vaughn & Robert Silverman. 6/12–14, Vishnu Wood & Walter Bishop. 6/15, Dave Kikoski. 6/16, Bob Neloms. 6/18, Carla White & Jim McNeely. Music from 9–1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 6/15, singer Ernestine Anderson. 6/17–22, The Cecil Taylor Sextet. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 6/14, Citizen Kafka's Rock and Roll Band. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 6/15, Jan Garbarek Group featuring Eberhard Weber. 6/16, Comedy Jazz Connection with Michael Wolff. 6/17–22, Dizzy Gillespie. Shows Tues.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 6/22, jazz singer Carol Sloane, Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 6/14, Ron Mathews. 6/16, Peter Malinverni. 6/17–19, Hilton Ruiz. **Upstairs:** 6/13 at 8 & midnight, Janis Carter, followed by singer/comedian Celeste at 10. 6/14 at 8, Marta Sanders, followed by cabaret with New Yorks finest singers and comics at 9,11, and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Thru 6/30, 10–3 a.m., singer Alicia Sherman, pianist Peter Madsen and Phil Bowler on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 6/11, Kathleen Sanders with Al Shapiro. 6/12, Amy Coleman. 6/13, Johnny Nicholson. 6/14, Victoria McMahon; Kim Lawrence. 6/17, Lisa Cosman with John Jacobson. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. 6/11,18 Dave Lalama. 6/12, George Ziskind. 6/13, Group Five & Friends. 6/14, John Shaw Quartet. 6/15, Mike Freeman. 6/16, Bonnie Macleod. 6/17, Mark Stern. Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 6/11, Cookie Watkins. 6/12, Steve Burgh's Crayon. 6/13, Danny and Dodi Draher. 6/14, The Found. 6/16, Frank Gravis. 6/17, Barry Finnerty. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 6/14, pianist Lou Levy with Michael Moore on bass. 6/17–21, pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 7/5, The Eddie Condon's Gang First Annual All American Jazz Reunion including Ed Polcer and Red Balaban. Nightly at 9 & 11, except Sun. **AE, DC, MC, V.**

MR. SAM'S—1265 Third Ave., near 73rd,517-2020. 6/11, Mary Beth Kayson. 6/12, Marlene Ver Planck; Cynthia Bond. 6/13,14, Marlene Ver Planck. Shows at 8:30 & 11. **AE MC V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supper club. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.–Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Cathy Chamberlain with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 6/12, Black Uhuru with Sly and Robbie. 6/13, Models. 6/14, Anthrax Exodus. 6/20, The Replacements. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 6/15, Indeed featuring Charlie Haden, Paul Motian, Dewey Redman, Baikida Carroll. 6/16, Gil Evans' Orchestra. 6/17–22, Phil Woods Quintet with Tom Harrell, Hal Galper, Steve Gilmore, and Bill Goodwin. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 6/14, 'Right Combination' featuring Donald De Lesline and John Wilson. Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. 6/17–21, Ruth "Silky" Waters. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 6/12,16, Jump Street. 6/13,14, Otis Rush. 6/15, The Delancey Street Hawaiians. 6/17, Tall Lonesome Pines. 6/18, The Last Words of Dutch Schultz. 6/19, Lew Willie & The Snapdragons. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 6/11,12,18,19, Carol Britto. 6/13,14, Lance Hayward alternating with Carol Britto. 6/15–17, Lance Hayward. Music Sun.–Thurs from 8, Fri.–Sat. from 9. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 6/15, John Abercrombie Quartet featuring Michael Brecker, Peter Erskine and Marc Johnson. 6/16, Mel Lewis Big Band. 6/17–22, Tommy Flanagan. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. Thru 6/15, Ms. 'n Strings with Bill Spilka, Matt Glase and Ethan Fien. 6/18–22, The Bill Mays Trio. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 6/14, pianist Jane Jarvis with Milt Hinton on bass. 6/16–21, pianist Jane Jarvis with Milt Hinton on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 6/11, Foghat. 6/13,14, Robert Gordon; Six Gun. 6/18,19, Buddy Guy and Jr. Wells. 6/20,21, Commander Cody; Tommie Joe White. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 6/15, Harry Basil. 6/17–22, Bob Nelson. Tues.–Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers featuring George Wallace, Larry Miller, Jerry Seinfeld, Mark Shiff, Joe Bolster, and Scott Blakeman. Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 6/15, Al Romero with Steve Rizzo, Ben Creed, Hal Spear, Mick LaZinski, Danny Curtis, Himam Kasten. Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30, Sun. from 9:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews,

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MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 6/11, magician Imam and comedian Terry Day. 6/12, magician Torkova and Terry Day. 6/13,14, magician Dan Martin and comedian Kent Kasper. 6/17, Showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

THE RUBBER CHICKEN—50 W. 77the St., 873-0437. Comedy, music and magic featuring mc. Gary Schuman, with Steve Mandel, Steve Marshall, Benji Levy and Allyson Clark, every Wed.–Sat. from 9. **AE, MC, V.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 6/28, The Glen Covington Trio with singer-pianist Tommy Furtado. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. 6/13,14, Nancy Wilson; Joe Cain and the Red Parrot Orchestra. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 6/11,12, Astrud Gilberto. 6/13,14, Loremil Machado. 6/17, Frank Ferucci and the Latin Jazz All-Stars. 6/18,19, Itals and Syndicate. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Thru 7/19, singer Peggy Lee accompanied by Mike Renzi, Grady Tate, Jay Leonhart, John Chiodini, and Mark Sherman, Tues. & Wed. at 9, Thurs.–Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 6/16,24 at 6, *The Big Apple Cabaret,* musical revue by Eben W. Keyes II & Blair Weille. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 6/11,18, Lillibet Hitchcock; singer/comedienne Jamie de Roy in *A Month of Wednesdays.* 6/14,21, Bailey, Briley, Bryan & Glenn in *Four Friends Together for a Musical Evening.* 6/16, Nancy Sondag in *L'Amour .... La Merrier.* **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Alison Fraser, Jasmine Guy, Pattie Darcy, Carol Lynne Maillard, Gina Taylor, and Laura Theodore. Shows Tues.–Thurs. at 8, Fri.–Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 6/28, Julie Wilson Celebrates Irving Berlin, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 6/28, Bobby Short, Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Singer-pianist Bob Wetherbee, Mon.–Thurs. from 5–11 . . . Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon St. Jazz Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.–Sat. from 9 p.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St., 757-0788. 6/12,19 at 8:30, Eileen Valentino with Jeremy Roberts. **No credit cards.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. Thru June, singer-pianist Charles Lindberg with Lisa Hall, Susan Jacks, and Byron Conner, every Tues.–Sun. from 8 p.m. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Pianist Rudy Roberson Mon.–Tues. from 8–midnight; singer-pianist Berri Blair every Wed.–Sat. from 8–midnight. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. Thru 6/15, pianist Doug Howard. 6/16–18, singer-pianist Joe Sciarrone. 6/19–22, pianist Joel Forrester. Nightly 7:30–1:30 a.m. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., June 11

3:00/WNCN—Debussy: *Printemps*; **Haydn:** Trio for Baryton #96 in b.

WNYC—Madeleine Grey sings *Songs of the Auvergne.*

4:00/WNCN—Vivaldi: *Four Seasons:* Autumn, Op. 8, #3; **Bach:** Trio Sonata for Organ #1 in E-Flat.

WNYC—International Rostrum of Composers. **Iranyi:** *Bird of Wonder.*

WQXR-AM/FM—Ponchielli: Quartet in B-Flat; **Schubert:** *Rosamunde:* Ov, "The Magic Harp."

5:00/WNCN—Haydn: Trio for Baryton #101 in C.

6:00/WNCN—Ponchielli: *La Gioconda:* Dance of the Hours; **Bach:** French Suite #6 in E.

7:04/WQXR-AM/FM—Czerny: Fantasia Concertante; **Lehar:** "Gold and Silver" Waltz.

8:00/WNYC—The New Jersey Symphony Orchestra. **Harris:** Sym #3; **Mozart:** Piano Cto #17, K. 453.

8:05/WQXR-AM/FM—R. Strauss: *Don Quixote; Le Bourgeois Gentilhomme:* The Fencing Master.

9:00/WNCN—Opera Company of Philadelphia Orchestra. Lorin Maazel, conductor; Luciano Pavarotti, tenor, Susan Dunn, soprano, Ildiko Komloshi, mezzo-soprano, Paata Burchuladze, bass. **Verdi:** *Requiem.*

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase. With Robert Sherman.

Thurs., June 12

3:00/WNCN—Grofe: *Grand Canyon Suite;* **Geminiani:** Cto Grosso in D, Op. 3.

WNYC—Glass: *Satyagraha* (Part I).

4:00/WNCN—Beethoven: Variations on "La ci darem," from *Don Giovanni,* in C; **Weber:** Concertino for Clarinet in c.

WQXR-AM/FM—Holst: *St. Paul's Suite;* **Aubert:** Cto #13 in e.

5:00/WNCN—Myslivecek: Quintet #2 in E-Flat; **Handel:** Cto Grosso in d, Op. 3, #5.

6:00/WNCN—Handel: Cto Grosso in F, Op. 3, #4; **Mussorgsky:** *Night on Bald Mountain.*

7:03/WQXR-AM/FM—Musical Chemistry, sponsored by Chemical Bank. Earl Wild, pianist.

8:00/WNYC—The Chamber Music Society of Lincoln Center. With guest Ben Holt, baritone. **Haydn:** String Quartet, Op. 74, #1.

8:05/WQXR-AM/FM—Vivaldi: Cto in e for Strings & Continuo; Lucia Popp, soprano. **Faure:** Requiem.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Kurt Moll, bass, Cord Garben, pianist. **Schubert:** Lieder; **Brahms:** Lieder.

Fri., June 13

3:00/WNCN—Chopin: Sonata for Piano #2 in b-flat, Op. 35; **Vivaldi:** Cto for Lute, Strings & Basso Continuo in D.

WNYC—Glass: *Satyagraha* (Part II).

4:00/WQXR-AM/FM—Mozart: 12 Variations on *La Bergere Celimene;* **Offenbach:** *La Belle Helene:* Ov.

5:00/WNCN—Sarri: Cto in a; **Nardini:** Cto for Violin in e.

6:00.WNCN—Handel: Cto for Oboe #2 in B-Flat; **Glinka:** Spanish Ov #1, "Jota Aragonesa."

7:04/WQXR-AM/FM—Marcello: Cto for Oboe in c; **Ravel:** *La Valse.*

8:00/WNCN—Elgar: "Cockaigne" Ov; **Mozart:** Sym #36 in C.

WNYC—The Opera Box. The Pride of New York. The career of Enrico Caruso.

8:05/WQXR-AM/FM—Haydn: Cto for Flute, Oboe, Strings & 2 Horns in C; **Chavez:** Sym #3.

9:00/WNCN—Purcell: *Timon of Athens:* The Masque; **Bellini:** *Norma:* "Mira, o Norma."

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Alexander Schneider, conductor; violinist Ani Kavafian. **Mozart:** March (K. 335) #1.

Sat., June 14

9:05 a.m./WQXR-AM/FM—Piano Personalities. Wilhelm Kempff. **Beethoven:** 6 Variations in G on "Nel Cor Piu"; Piano Sonata #21 in C, Op. 53.

10:00 a.m./WNCN—Schubert: Impromptu in E-Flat, Op. 90, #2; **Dukas:** *The Sorcerer's Apprentice.*

10:04 a.m./WQXR-AM/FM—Bach: "Brandenburg" Cto #1 in F; **Mozart:** Violin & Piano in A (K. 402).

11:00 a.m./WNCN—Debussy: Danse; **Brahms:** Piano Quartet #1 in g, Op. 25.

11:05 a.m./WQXR-AM/FM—Bloch: *Schelomo* (Hebraic Rhapsody for Cello & Orch); **Handel:** Sonata in g for Recorder.

12:00/WNCN—Bizet: *Carmen:* Suite #2; **Boccherini:** Quintet #77 in D, Op. 40, #2.

1:05/WQXR-AM/FM—Moscheles: Concertante for Flute, Oboe & Orch in F.

2:00/WNCN—Mussorgsky: *Khovanshschina:* Highlights; **B. Marcello:** Sonata for Recorder & Continuo in e.

2:05/WQXR-AM/FM—Lyric Opera of Chicago. Bruno Bartoletti, conductor; soprano Sandra Moon, soprano Catherine Stoltz, tenor Gregory Kunde, soprano Ileana Cotrubas. **Puccini:** *La Rondine.*

3:00/WNCN—Sousa: *Myrrh Govotte;* **Mozart:** Cto for Piano #27 in B-Flat.

4:00/WNCN—Beethoven: Fantasia in g, Op. 77.

5:05/WQXR-AM/FM—Beethoven: Variations on a Tyrolean Theme in F; **Delius:** *Sleigh Ride.*

6:00/WNCN—A. Marcello: Cto for Oboe in c; **Liszt:** Hungarian Rhapsody #12 in c-sharp.

6:04/WQXR-AM/FM—Liszt: Piano Cto #1 in E-Flat; **Haydn:** Cassation for Guitar, Violin & Cello in C.

7:00/WNCN—Verdi: *Te Deum*; **Susato:** Suite for Brass.

8:00/WNCN—Faure: Artist's Image. Philippe Entremont, pianist. **Faure:** Ballade for Piano & Orch.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Dvorak:** Duos for Sopranos.

9:00/WNCN—Saturday Night Opera. **Smetana:** *Bartered Bride* (Benackova-Capova, Dvorsky, Czech Phil. Orch/Kosler).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; Heinrich Schiff, cellist. **Henze:** *Ode to the West Wind;* **Schumann:** Sym #2 in C, Op. 61.

Sun., June 15

9:05 a.m./WQXR-AM/FM—Piano Personalities. Sviatoslav Richter, pianist. **Rachmaninoff:** Preludes, Op. 32: #1–2, 6–7, 9–10 & 12; **Schubert:** *Moment Musical* #6 in A-Flat.

10:00 a.m./WNCN—Classic Guitar. **Narvaez:** Guitar Works; **Boccherini:** Guitar Quintet in E.

WNYC—Schubert: Sym #5 in B-Flat.

11:00 a.m./WNCN—Various: Florentine Music of the 14th Cent.; **R. Strauss:** *Death and Transfiguration,* Op. 24.

12:00/WNCN—Vivaldi: *La Cetra:* Cto for Violin in g, Op. 9, #3; **Tchaikovsky:** *Voyevode,* Op. 78; **Brahms:** "Academic Festival" Ov, Op. 80.

1:00/WNCN—Chicago Symphony Orchestra. Michael Tilson Thomas, conductor. **Ives:** "Holiday" Sym; **Bartok:** *Village Scenes.*

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor. **Bach:** "Brandenburg" Cto #3.

5:00/WNCN—Respighi: Adagio con Variazioni for Cello & Orch; **Tchaikovsky:** Theme & Variations, Op. 19, #6.

6:00/WNCN—Telemann: Solo for Oboe & Continuo in g.

6:30/WNYC—Koch: String Qt #2.

7:00/WNCN—Schubert: Sonata for Piano in A, Op. 120; **J. Strauss, Jr.:** "Voices of Spring" Waltz, Op. 410.

7:30/WQXR-AM/FM—Hummel: Trumpet Cto in E-Flat.

WNYC—Get Me to the Church on Time. A program of wedding music, including works by Sunderland, Bossi & Mendelssohn.

8:05/WQXR-AM/FM—Delta Opera House. **Verdi:** *Il Corsaro* (Carreras, Mastromei, Norman, New Philharmonia Orch/Gardelli).

9:00/WNYC—Haydn: Sym #11 in E-Flat; **Mozart:** Horn Quintet in E-Flat, K. 407.

Mon., June 16

3:00/WNCN—Tchaikovsky: Variations on a Rococo Theme for Cello, Op. 33; **Onslow:** Sonata for Piano Four-Hands in e, Op. 7.

4:00/WQXR-AM/FM—Schumann: *Papillons;* **Scarlatti:** Sinfonia #5 in d.

5:00/WNCN—Chopin: Ballade #4 in f, Op. 52; **Haydn:** Divertimento in E-Flat.

6:00/WNCN—Roman: Sinfonia #20 in e; **Mozart:** Rondo for Piano & Orch in D.

7:03/WQXR-AM/FM—Weber: Variations on a Theme From *Silvana;* **Handel:** Organ Cto #2 in B-Flat, Op. 4.

8:00/WNYC—Evening Music. **Sondheim-Brohn:** *Pacific Overtures Suite.*

8:05/WQXR-AM/FM—Grieg: *Peer Gynt.*

9:00/WNCN—Albinoni: Cto for Oboe in B-Flat, Op. 9, #11; **Various:** Songs of the Elizabethan & Jacobean Era.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; violinist Malcolm Lowe. **Maderna:** *Aura;* **Mozart:** Violin Cto #3 in G (K. 216).

Tues., June 17

3:00/WNCN—Ravel: Piano Trio in a; **Alkan:** Concerto da camera for Piano #2 in c-sharp.

4:00/WQXR-AM/FM—Bach: Cto #1 in d for 3 Harpsichords & Orch; **Verdi:** *I Vespri Siciliani:* Ov.

5:00/WNCN—Schubert: *Magic Harp:* Ov; **C. Graun:** Trio Sonata for Oboe, Flute & Continuo in F.

6:00/WNCN—Hotteterre: Suite in c; **Weber:** *Der Freischutz:* Ov.

7:03/WQXR-AM/FM: Bach: Flute & Harpsichord Sonata in e-flat; **Rossini:** *Torvaldo e Dorliska:* Ov.

8:00/WNCN—Guitarists Carlos Barbosa-Lima & Sharon Isbin, live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. **Rossini:** *La Cenerentola:* Ov; **Liszt:** Piano Cto #2 in A; **Bruckner:** Sym #4 in E-Flat.

8:05/WQXR-AM/FM—Stravinsky: *The Fairy's Kiss:* Divertimento; Violin Cto in D.

9:00/WNCN—Sibelius: *Finlandia,* Op. 26; **Monteverdi:** Madrigals: Book 3.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Kurt Masur, conductor; violinist William de Pasquale. **Mendelssohn:** *Ruy Blas:* Ov; **Shostakovich:** Violin Cto #2 in c-sharp.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, June 11–13 and 16–17

❷ **WCBS**
212-975-4321
❹ **WNBC**
212-664-4444
❺ **WNYW**
212-535-1000
❼ **WABC**
212-887-7777
❾ **WOR**
212-764-7000
⓫ **WPIX**
212-949-1100
⓭ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
Ⓗ **HOME BOX OFFICE**
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Ⓝ **UPTOWN**
212-304-3000
Ⓢ **SHOWTIME**
212-708-1600
Ⓦ **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Due to programming adjustments for the spring season, schedules are subject to many last-minute changes.

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri/Rangel Report
Mon/Tom and Jerry
Tue/Carrascolendas

6:10
Ⓗ Mon/I Want to Go Home

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ 700 Club
⓫ Great Space Coaster
Ⓗ Wed/I Want to Go Home
Thu, Tue/The Survival Series
Fri/Blue Line
Ⓢ Fri/Caroline
Mon/**Movie:** No Big Deal
Tue/The Wonderful World of Wombles

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America (cc)
⓫ Heathcliff
㉛ Ohayo! New York
Ⓗ Mon/Bobby and Sarah
Ⓢ Thu/Faerie Tale Theatre: The Emperor's New Clothes (cc)
Fri/**Movie:** Amadeus

7:30
❺ Plastic Man
❾ Straight Talk
⓫ Robotech
Ⓗ Wed/The Berenstain Bears Play Ball (cc)
Thu/Puff the Magic Dragon in the Land of the Living Lies
Fri, Tue/Braingames

8:00
❺ Jayce
⓫ GoBots
⓭ 3-2-1 Contact
Ⓗ Wed/**Movie:** Gremlins (cc)
Thu/**Movie:** The Last Starfighter (cc)
Fri/**Movie:** Windwalker
Mon/**Movie:** Conan the Destroyer (cc)
Tue/**Movie:** Norma Rae
Ⓢ Wed/**Movie:** Fletch (cc)
Thu/**Movie:** Comfort and Joy
Mon/**Movie:** Gremlins (cc)
Tue/**Movie:** The Last Starfighter

8:30
❺ The Flintstones
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers

9:00
❷ Perfect Match
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Odd Couple
⓭ Sesame Street (cc)
㉛ Body Electric
Ⓦ Wed/Bill Cosby Himself
Thu/**Movie:** Bringing Up Baby
Fri/**Movie:** Star Trek III
Mon/**Movie:** Cheech & Chong's the Corsican Brothers
Tue/**Movie:** Life on the Mississippi

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Gidget
⓫ Tony Randall Show
㉛ Tue/Madeline Cooks

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ Wed–Fri/I Love Lucy
Mon–Tue/Bionic Woman
❾ The Monkees
⓫ Sanford & Son
㉛ Tue/On Our Own
Ⓗ Wed/**Movie:** Hanky Panky
Thu/**Movie:** In Love With an Older Woman
Fri/**Movie:** Fletch (cc)
Mon/**Movie:** The Neverending Story (cc)
Tue/Video Jukebox
Ⓢ Wed/**Movie:** Kind Lady
Thu/**Movie:** Ride, Vaquero
Fri/**Movie:** Ceiling Zero
Mon/**Movie:** The Gang That Couldn't Shoot Straight
Tue/**Movie:** Desperate Search

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Wed–Fri/Make Room for Daddy
Mon–Tue/Bionic Woman
❼ Sally Jessy Raphaël
❾ Partridge Family
⓫ Best Talk in Town
Ⓗ Tue/**Movie:** The Man Who Saw Tomorrow

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Gilligan's Island
❼ Wed–Fri/Lifestyles of the Rich and Famous
Mon–Tue/Fame, Fortune & Romance
❾ Bewitched
⓫ Wed/**Movie:** Mr. Moto Takes a Chance (1938)
Thu/**Movie:** The Gladiator (1938)
Fri/**Movie:** Blondie's Big Deal (1949)
Mon/**Movie:** Sherlock Holmes in the Hound of the Baskervilles (1939)
Tue/**Movie:** Charlie Chan on the Docks of New Orleans (1948)
Ⓦ Wed/**Movie:** Lost in America
Thu/**Movie:** Caddyshack
Fri/**Movie:** Gotcha!
Mon/**Movie:** Baby
Tue/**Movie:** Heavenly Bodies

11:30
❹ Scrabble
❺ Divorce Court
❼ New Love American Style
❾ I Dream of Jeannie
Ⓢ Thu/**Movie:** Gremlins
Tue/**Movie:** Comfort and Joy

12 NOON
❷ Press Your Luck
❹ Super Password
❺ ❾ News
❼ Ryan's Hope
Ⓗ Wed/**Movie:** Norma Rae
Thu/**Movie:** Airplane!
Fri/**Movie:** Careful He Might Hear You (cc)
Mon/**Movie:** Hysterical
Tue/**Movie:** A Matter of Life and Death
Ⓢ Wed/**Movie:** Careful He Might Hear You
Fri/**Movie:** Bitter Harvest
Mon/**Movie:** Oxford Blues

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❺ Midday
❼ Loving
⓫ Wed/**Movie:** Crime and Passion (1976)
Thu/**Movie:** Murder in Peyton Place (1977)
Fri/**Movie:** Incident in San Francisco (1970)
Mon/**Movie:** Gray Lady Down (1978)
Tue/**Movie:** Strategic Air Command (1955)

1:00
❹ Days of Our Lives
❼ All My Children
❾ Joker's Wild
Ⓦ Wed/**Movie:** 9 Deaths of the Ninja
Thu/**Movie:** Alphabet City
Fri/**Movie:** Purple Rain
Mon/**Movie:** Lost in America
Tue/**Movie:** Full Moon in Paris

1:30
❷ As the World Turns
❺ Hour Magazine
❾ Tic Tac Dough
Ⓗ Thu/Not *Necessarily* the News
Mon/Linda Ronstadt
Ⓢ Thu/**Movie:** Oxford Blues
Tue/**Movie:** The Adventures of Marco Polo

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
Ⓗ Wed/**Movie:** The Man Who Saw Tomorrow
Thu/**Movie:** Conan the Destroyer (cc)
Fri/**Movie:** A Matter of Life and Death
Tue/**Movie:** Hanky Panky
Ⓢ Wed/**Movie:** The Last Starfighter
Fri/**Movie:** Family Business
Mon/**Movie:** Fletch (cc)

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Tom and Jerry
Ⓗ Mon/**Movie:** Rare Breed

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
⓭ Wed/Food for Thought
Thu/Great Chefs of New Orleans
Fri/Frugal Gourmet
Mon/Great Chefs of Chicago
Tue/Yan Can Cook
Ⓦ Wed/**Movie:** The Rosebud Beach Hotel
Thu/**Movie:** Hot Resort
Fri/**Movie:** Movers and Shakers
Mon/**Movie:** Alphabet City
Tue/**Movie:** Goodbye New York

3:30
❺ She-Ra
⓫ The Transformers
⓭ Wed/This Old House
Thu/Cats & Dogs
Fri/Victory Garden
Mon/All New This Old House (cc)
Tue/A House For All Seasons
Ⓗ Wed/**Movie:** The Neverending Story (cc)
Ⓢ Thu/White Lies

4:00
❷ Quincy
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Sale of the Century (except Wed)
Wed/The Children of Ellis Island
❾ Vega$
⓫ G.I. Joe
⓭ Sesame Street (cc)
Ⓗ Thu/Video Jukebox
Fri, Tue/Braingames
Mon/I Want to Go Home
Ⓢ Wed/**Movie:** Dusty
Thu/Room to Move
Fri, Tue/Caroline
Mon/**Movie:** No Big Deal

4:30
❹ People's Court
❺ Thundercats
❼ Jeopardy
⓫ Good Times
㉛ World TV Presents (Chinese programming)
Ⓗ Thu, Tue/The Survival Series
Fri/**Movie:** Young and Free
Ⓢ Fri/White Lies
Tue/The Wonderful World of Wombles
Ⓦ Wed/**Movie:** Nicholas Nickleby
Thu/**Movie:** Baby
Fri/**Movie:** Ten From Your Show of Shows
Mon/**Movie:** The Stone Boy
Tue/**Movie:** Christopher Strong

5:00
❷ ❼ News
❹ Live at Five
❺ Wed–Fri/Brady Bunch
Mon–Tue/Charlie's Angels
❾ Police Woman
⓫ Eight Is Enough
⓭ Hammy Hamster
Ⓗ Mon/Bobby and Sarah
Ⓢ Thu/Faerie Tale Theatre: The Emperor's New Clothes (cc)
Fri/The Wonderful World of Wombles

5:30
❺ Wed–Fri/What's Happening
Mon–Tue/Charlie's Angels
⓭ Reading Rainbow (cc)
㉛ Wed/Everything Else
Thu/Media Arts
Fri/Art in New York With Leonard Leif
Mon/Insight With Earl Weber
Tue/Focus on Women
Ⓗ Wed/I Want to Go Home
Thu/**Movie:** Joey
Tue/Video Jukebox
Ⓢ Wed/Animalympics
Mon/White Lies

5:45
㉛ News From City Hall
Ⓦ Wed/Bill Cosby Himself

Weeknights, June 11–13 and 16–17

WED., JUNE 11

6:00
❷❹❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
Ⓗ **Movie:** The Stone Boy

7:00
❷❹❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ This Old House (cc)
㉑ Nightly Business Report
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Philadelphia (concludes at 10:15)
⓫ News
⓭ MacNeil/Lehrer Newshour
㉑ Long Island Report
Ⓦ **Baseball:** Yankees vs. Detroit (concludes at 10:30)

8:00
❷ Foley Square
❹ Highway to Heaven
❺ P.M. Magazine
❼ MacGyver (cc)
⓫ **Movie:** Bluebeard (1972). Richard Burton, Raquel Welch, Joey Heatherton. Boring drama about the world's most famous wife slayer; bad script gives actors little to do.
㉑ Smithsonian World (cc)
㉛ Video Music Box
Ⓗ **Movie:** Gremlins (cc)
Ⓝ **Movie:** The VIPs
Ⓢ Brothers (cc)

8:30
❷ Charlie & Co.
❺ **Movie:** Columbo: The Most Dangerous Match (1974). Peter Falk.
⓭ You Gotta Have Art
Ⓢ Bizarre '86 (cc)

9:00
❷ Dallas or NBA Finals Game (if necessary)
❹ Blacke's Magic
❼ Hardcastle and McCormick
⓭ Pavarotti in the Verdi Requiem
㉑ A Prairie Home Companion
㉛ Moments in Time
Ⓢ **Movie:** Fletch (cc)

10:00
❷ West 57th
❹ St. Elsewhere
❺⓫ News
❼ Hotel
㉛ Right to Know
Ⓗ **Movie:** Purple Rain
Ⓝ **Movie:** 1984

10:15
❾ Kiner's Korner

10:30
❾⓫ News
⓭ The Second Type
㉛ Doctor Who
Ⓦ **Movie:** Lost in America

11:00
❷❹❼ News
❺ Taxi
❾ Billy Graham
⓫ Barney Miller
⓭ Twenty-five Years of the Presidency (Part II)
㉑ Yes Minister
Ⓢ **Movie:** Nutcracker

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
⓫ The Honeymooners
㉑ Nightly Business Report

11:55
Ⓗ Young Comedians Special

12 MIDNIGHT
❼ Headline Chasers
❾ Hangin' In
⓫ Star Trek
⓭ Masterpiece Theatre: The Irish R.M. (cc)
㉑ Long Island Report
Ⓝ **Movie:** Spetters
Ⓦ **Movie:** Goodbye New York

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
❾ Merv Griffin

12:40
❷ **Movie:** Bye Bye Braverman (1968). George Segal.

12:50
Ⓢ **Movie:** The Border

12:55
Ⓗ **Movie:** Making the Grade

1:00
❺ **Special:** The American Goldmine
❼ **Movie:** Street People (1976). Roger Moore. Mediocre gangster film with lots of car chases.
⓫ Comedy Break

1:30
❹⓫ News
❾ Phil Silvers Show
Ⓦ **Movie:** Woman in Love

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Losers (1970). William Smith. Dull motorcycle film; poor acting.
❾ **Movie:** Female on the Beach (1955). Joan Crawford. Crawford is excellent in this suspenseful drama about a woman who thinks her lover is out to kill her.
⓫ Start of Something Big

2:30
❹ Ben Casey

2:45
❼ Hollywood Close-up
Ⓗ **Movie:** Happy Birthday to Me
Ⓢ **Movie:** The Last Starfighter

3:00
⓫ Emergency
Ⓦ Bill Cosby Himself

3:30
❹ Ben Casey

3:57
❺ Get Smart

4:00
❾ Joe Franklin
⓫ Kung Fu

4:30
❹ Here's Lucy
Ⓢ Brothers (cc)

4:40
Ⓗ **Movie:** Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond
Ⓢ **Movie:** Careful He Might Hear You

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

THU., JUNE 12

6:00
❷❹❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓢ **Movie:** Gremlins (cc)

6:15
Ⓦ **Movie:** Bringing Up Baby

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who

7:00
❷❹❼⓫ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓭ Food for Thought
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ **Baseball:** Yankees vs. Baltimore (concludes at 10)
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ **Movie:** Baby

8:00
❷ Crazy Like a Fox
❹ Cosby Show
❺ P.M. Magazine
❼ Ripley's Believe It or Not!
❾ News
㉑ Brainstormers
㉛ Video Music Box
Ⓝ **Movie:** Lolita
Ⓢ **Movie:** The Pope of Greenwich Village
Ⓦ **Movie:** Caddyshack

8:30
❹ Family Ties
❺ **Movie:** McCloud: A Little Plot at Tranquil Valley. (1972). Dennis Weaver.
❾ Family Feud
⓭ Currents
㉑ This Old House (cc)

9:00
❷ Trapper John, M.D.
❹ Cheers
❼ The Colbys
❾ **Movie:** The Solid Gold Cadillac (1956). Judy Holliday. Holliday is superb as a small stockholder who creates havoc at a corrupt board meeting.
⓭ Heart of the Dragon
㉑ Mystery!: Agatha Christie's Partners in Crime (cc)
㉛ Jacksonville Jazz Festival VI
Ⓗ **Movie:** The Guardian

9:30
❹ All Is Forgiven

10:00
❷ Knots Landing
❹ Hill Street Blues
❺⓫ News
❼ 20/20
⓭ Metroline
㉑ The Pallisers
㉛ On Our Own
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** Cheech & Chong's the Corsican Brothers

10:30
⓫ News
㉛ Doctor Who

11:00
❷❹❼ News
❺ Taxi
❾ Hangin' In
⓫ Barney Miller
⓭ The Unquiet Death of Julius and Ethel Rosenberg
㉑ Butterflies
Ⓗ Philip Marlowe, Private Eye (cc)
Ⓝ **Movie:** Odd Man Out
Ⓢ **Movie:** Comfort and Joy

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Nightly Business Report
Ⓦ **Movie:** Feelings

12 MIDNIGHT
❼ Headline Chasers
❾ Merv Griffin
⓫ Star Trek
㉑ Long Island Report
Ⓗ America Undercover

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood

12:40
❷ **Movie:** The Apple (1980). George Gilmour.

12:55
Ⓢ **Movie:** Bachelor Party

1:00
❺ Get Smart
❼ **Movie:** Dark Victory (1975). Elizabeth Montgomery. Unsatisfying remake of the 1939 classic film about a socialite woman dying of a brain tumor.
❾ Joe Franklin
⓫ Comedy Break
ⒽⓌ **Movie:** Alphabet City
Ⓝ **Movie:** Wifemistress

1:30
❹⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Last Four Days (1977). Rod Steiger. Excellent biography of Benito Mussolini's last days with an outstanding performance by Steiger.
❾ **Movie:** The Tattered Dress (1957). Jeff Chandler. Slow-moving drama about a lawyer who defends a wealthy couple accused of murder.
⓫ Lifestyles of the Rich and Famous

2:30
❹ Ben Casey
Ⓗ **Movie:** Raw Courage

2:45
Ⓢ **Movie:** The Pope of Greenwich Village

3:00
⓫ Emergency
Ⓦ **Movie:** Caddyshack

3:30
❹ Ben Casey

3:54
❺ Get Smart

4:00
❾ Joe Franklin
⓫ Kung Fu

4:05
Ⓗ Not *Necessarily* the News

4:30
❹ Here's Lucy

4:35
Ⓗ **Movie:** Conan the Destroyer (cc)

4:50
Ⓢ **Movie:** Oxford Blues

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

FRI., JUNE 13

6:00
❷❹❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓗ **Movie:** Romantic Comedy
Ⓦ **Movie:** Star Trek III

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
Ⓢ **Movie:** Fandango

7:00
❷❹❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Sneak Previews
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Pittsburgh (concludes at 10:15)
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Twilight Zone
❹ Knight Rider
❺ P.M. Magazine
❼ Webster (cc)
⓫ **Baseball:** Yankees vs. Baltimore (concludes at 10:30)
㉑㉛ Washington Week in Review
Ⓗ **Movie:** Fletch
Ⓝ **Movie:** Queen Kelly
Ⓢ **Movie:** Vision Quest (cc)
Ⓦ **Movie:** Gotcha!

8:30
❺ **Movie:** Crash! (1976). Sue Lyon. Strange occult story; terrible script.
❼ Mr. Belvedere
⓭㉑㉛ Wall Street Week

9:00
❷ **Movie:** Brotherly Love (1985)
❹ Miami Vice
❼ Mr. Sunshine
⓭ *Great Performances:* Man From Moscow (Part I)
㉑ **Movie:** My Dear Secretary (1948). Kirk Douglas. An amusing, bright comedy about a secretary who writes a best-seller.
㉛ Masterpiece Theatre: The Irish R.M. (Part III)

9:30
❼ **Special:** Hearts of Steel

10:00
❹ Stingray
❺ News
❼ Love Boat
⓭ Cities of War
㉛ Albany Tonight
Ⓗ **Boxing:** Hector Camacho vs. Edwin Rosario
Ⓝ **Movie:** Wild Duck
Ⓢ John Fogerty's All-Stars (cc)
Ⓦ **Movie:** Fraternity Vacation

10:15
❾ Kiner's Korner

10:30
❾⓫ News
㉑ *The Moviemakers:* George Stevens.
㉛ Doctor Who

11:00
❷❹❼⓫ News
❺ Taxi
❾ Billy Graham

SOLUTIONS TO LAST WEEK'S PUZZLES

L	A	M	P	P	O	S	T	■	C	A	R	P	E	T
O	■	I	■	R	■	U	■	■	■	T	■	E	■	E
C	A	L	L	I	O	P	E	■	M	O	Z	A	R	T
U	■	O	■	V	■	P	■	R	■	L	■	R	■	H
S	E	R	A	I	■	O	R	I	F	L	A	M	M	E
T	■	D	■	L	■	S	■	S	■	■	■	A	■	R
■	■	■	D	E	M	I	M	O	N	D	A	I	N	E
E	■	P	■	G	■	T	■	R	■	A	■	N	■	D
G	R	A	V	E	D	I	G	G	E	R	S	■	■	■
G	■	L	■	■	■	O	■	A	■	E	■	E	■	R
P	S	E	U	D	O	N	Y	M	■	D	O	N	N	E
L	■	F	■	O	■	S	■	E	■	E	■	T	■	C
A	R	A	G	O	N	■	U	N	I	V	E	R	S	E
N	■	C	■	N	■	■	■	T	■	I	■	A	■	D
T	I	E	R	E	D	■	C	O	L	L	A	P	S	E

M	E	S	A	■	L	A	M	A	■	W	R	I	S	T	■	D	E	A	R	■
A	T	T	U	■	I	B	E	G	■	A	U	D	I	O	■	I	S	L	E	T
T	H	A	T	T	O	U	C	H	O	F	M	I	N	K	■	S	N	I	D	E
H	E	R	O	I	N	■	H	A	R	E	M	■	D	I	S	P	E	N	S	E
■	R	E	G	R	E	T	S	■	B	R	A	D	■	L	O	A	■	E	E	N
■	■	■	R	E	T	E	■	H	I	S	G	I	R	L	F	R	I	D	A	Y
S	A	L	A	D	■	T	A	U	T	■	E	N	A	■	T	A	L	■	■	■
A	L	O	P	■	■	O	L	D	■	B	R	A	N	D	■	G	L	O	S	S
N	I	G	H	T	A	N	D	D	A	Y	■	H	O	U	S	E	B	O	A	T
D	I	E	S	E	L	■	A	L	I	A	S	■	N	E	E	■	E	M	M	Y
■	■	■	■	C	I	O	■	E	D	N	A	S	■	T	A	J	■	■	■	■
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N	O	T	O	R	I	O	U	S	■	B	O	R	N	T	O	B	E	B	A	D
D	R	O	M	E	■	E	N	T	R	Y	■	M	O	O	■	■	G	O	N	E
■	■	■	S	C	I	■	C	E	E	■	S	O	W	N	■	S	I	N	K	S
T	A	L	K	O	F	T	H	E	T	O	W	N	■	A	N	T	S	■	■	■
A	P	O	■	R	H	O	■	N	A	T	O	■	A	L	E	R	T	E	D	■
B	R	O	A	D	E	S	T	■	R	I	O	T	S	■	W	E	E	N	I	E
A	I	S	L	E	■	S	H	E	D	O	N	E	H	I	M	W	R	O	N	G
C	L	E	A	R	■	E	A	S	E	S	■	L	E	D	A	■	E	L	K	O
■	S	R	I	S	■	D	I	O	D	E	■	A	N	O	N	■	D	A	Y	S

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TELEVISION

⑬ **Movie:** Hands Across the Table (1935). Carole Lombard. Lombard is at her best in this pleasant comedy about a fortune-hunting manicurist.
㉑ Fawlty Towers
Ⓢ **Movie:** Mike's Murder

11:30
② **Movie:** The Ballad of Cable Hogue (1970). Jason Robards. Robards's talents are completely wasted in this boring film about a self-reliant prospector.
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑪ Barney Miller
㉑ Nightly Business Report
Ⓗ **Movie:** Tomboy
Ⓦ **Movie:** Beverly Hills Exposed

12 MIDNIGHT
⑦ New York Hot Tracks
⑨ Hangin' In
⑪ The Honeymooners
㉑ Long Island Report
Ⓝ **Movie:** Summertime

12:30
④ Friday Night Videos
⑤ Comedy Tonight
⑨ Merv Griffin
⑪ Star Trek

12:55
Ⓢ **Movie:** Amadeus

1:00
⑤ Star Search
Ⓦ **Movie:** Purple Rain

1:05
Ⓗ **Movie:** Weekend Pass

1:30
⑦ Eye on Hollywood
⑨ Phil Silvers Show
⑪ News

2:00
④ News
⑤ **Movie:** Run, Angel, Run! ((1969). William Smith. Monotonous motorcycle gang film which goes nowhere.
⑦ **Movie:** The Terror (1963). Boris Karloff.
⑨ **Movie:** Psychic Killer (1975). Paul Burke. Violent, silly film about a man who acquires psychic powers and sets out to revenge those who have wronged him.
⑪ Start of Something Big

2:10
② **Movie:** Airport 1975 (1974). Charlton Heston.

2:30
④ Price Is Right

2:40
Ⓗ **Movie:** Vision Quest

3:00
④ Music City USA
⑪ Emergency
Ⓦ **Movie:** Star Trek III

3:30
④ Hit City

3:45
Ⓢ **Movie:** Vision Quest

3:51
② Newsmakers

4:00
④ Ben Casey
⑤ Get Smart
⑨ Joe Franklin
⑪ Kung Fu

4:10
⑦ Headline Chasers

4:21
② **Movie:** Funny Business (1978). Walter Matthau. Excellent documentary which includes film clips of famous comedians.

4:30
Ⓗ **Movie:** History of the World Part I

5:00
④ Here's Lucy
⑨ News
⑪ U.S. Farm Report

5:30
④ Here's Lucy
⑨ ⑪ News

5:35
Ⓢ White Lies

MON., JUNE 16

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
Ⓗ **Movie:** In Love With an Older Woman

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who
Ⓦ **Movie:** Cheech & Chong's the Corsican Brothers

7:00
② ④ ⑦ ⑪ News
⑤ M*A*S*H
⑨ $100,000 Pyramid
⑬ Monty Python's Flying Circus
㉑ Nightly Business Report
Ⓢ D.C. Beach Party

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ **Baseball:** Yankees vs. Detroit (concludes at 10)
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Scarecrow & Mrs. King
④ Main Street
⑤ **Movie:** Judgement at Nuremberg (1961). Part I. Spencer Tracy, Burt Lancaster, Judy Garland. Great film about the German war-criminal trials with superb performances from the entire all-star cast.
⑦ The Insiders
⑨ News
㉑ Heart of the Dragon
㉛ Video Music Box
Ⓗ **Movie:** The Final Option
Ⓝ **Movie:** The Importance of Being Earnest
Ⓢ **Movie:** Gremlins (cc)
Ⓦ **Movie:** Baby

8:30
⑨ Family Feud
⑬ Adam Smith's Money World

9:00
② Kate & Allie
④ **Movie:** The Lords of Discipline (1983). David Keith. Good performances in this military school drama set in 1964 South Carolina.
⑦ **Movie:** The First Time (1982). Susan Anspach. Adolescent sexuality drives a wedge between a teenage girl and her mother.
⑨ **Movie:** Night of the Generals (1967). Peter O'Toole. Great cast in this compelling drama about a Nazi general suspected of murdering prostitutes.
⑬ American Playhouse
㉑ Black Champions (cc)
㉛ Jazz in America

9:30
② Newhart

10:00
② **Special:** The Lady Next Door
⑤ ⑪ News
㉑ The Ascent of Man
Ⓝ **Movie:** Wuthering Heights
Ⓢ **Movie:** Oxford Blues
Ⓦ **Movie:** Careful He Might Hear You

10:15
Ⓗ **Movie:** 1984

10:30
⑪ News
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑪ Barney Miller
㉑ The Good Neighbors

11:30
② Magnum, P.I.
④ Best of Carson
⑤ Mission: Impossible
⑦ Nightline
⑪ The Honeymooners
⑬ A Day in the Country
㉑ Nightly Business Report

11:45
Ⓢ **Movie:** Fletch (cc)

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hangin' In
⑪ Star Trek
㉑ Long Island Report
Ⓝ **Movie:** Wifemistress
Ⓦ **Movie:** Tapestry of Passion

12:10
Ⓗ **Movie:** Conan the Destroyer (cc)

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
⑨ Merv Griffin
⑬ Rockschool

12:40
② **Movie:** Sweet November (1968). Sandy Dennis. A top-notch performance by Dennis and a good screenplay help make this an engrossing comedy.

1:00
⑤ **Special:** Please Help Me Live
⑦ **Movie:** Golden Needles (1974). Elizabeth Ashley. Absurd film about a search for youth-restoring acupuncture needles.
⑪ Comedy Break

1:15
Ⓦ **Movie:** Lost in America

1:30
④ ⑪ News
⑨ Phil Silvers Show
Ⓢ **Movie:** The Pope of Greenwich Village

1:55
Ⓗ **Movie:** Happy Birthday to Me

2:00
② News
④ Price Is Right
⑤ **Movie:** Fitzwilly (1967). Dick Van Dyke. Mediocre comedy about a butler who masterminds thefts of department stores.
⑨ **Movie:** Target Zero (1955). Richard Conte. Poor quality Korean film; slow-moving and boring.
⑪ **Movie:** Winds of Autumn (1975). Earl Smith. A small boy sets out across Montana to avenge the death of his family.

2:30
④ Ben Casey

3:00
Ⓦ **Movie:** The Stone Boy

3:30
④ Ben Casey

3:35
Ⓢ **Movie:** Nutcracker

3:50
Ⓗ Linda Rondstadt

4:00
⑨ Joe Franklin
⑪ Life and Times of Grizzly Adams

4:11
⑤ Get Smart

4:30
④ Here's Lucy

4:50
Ⓗ **Movie:** Raw Courage

5:00
④ Here's Lucy
⑨ News
⑪ One Step Beyond

5:20
Ⓢ D.C. Beach Party

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News

TUE., JUNE 17

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
Ⓗ **Movie:** The Last Starfighter
Ⓢ **Movie:** Comfort and Joy
Ⓦ **Movie:** Life on the Mississippi

6:30
⑤ One Day at a Time
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ $100,000 Pyramid

⓫ The Jeffersons
⓭ Profiles of Nature
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Montreal (concludes at 10)
⓫ **Baseball:** Yankees vs. Boston (concludes at 10)
⓭ MacNeil/Lehrer Newshour
㉑ Long Island Report

8:00
❷ Simon & Simon
❹ A-Team
❺ **Movie:** Judgement at Nuremberg (1961). Part II. Spencer Tracy. (Part I, Mon., June 16 at 8 p.m.)
❼ Who's the Boss? (cc)
㉑ Nature
㉛ Video Music Box
🅗 **Movie:** Fletch (cc)
🅝 **Movie:** Wild Duck
🅢 **Movie:** Heidi (1968)
🅦 **Movie:** Gotcha!

8:30
❼ Growing Pains (cc)
⓭ Innovation: The Bald Facts

9:00
❷ Magnum, P.I.
❹ Hunter
❼ Moonlighting (cc)
⓭ Innovation: Stroke Update
㉑ Masterpiece Theatre: The Irish R.M. (cc)
㉛ Mystery!: Agatha Christie's Crime I

10:00
❷ The Equalizer
❹ 1986
❺ ❾ ⓫ News
❼ Spenser: For Hire
⓭ Frontline
㉑ The Sandbaggers
㉛ Presente
🅗 Philip Marlowe, Private Eye
🅝 **Movie:** Spetters
🅢 **Movie:** The Last Starfighter
🅦 **Movie:** Heavenly Bodies

10:30
❾ Burns and Allen
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Hangin' In
⓫ Barney Miller
⓭ Intercom
㉑ Bless Me Father
🅗 George Carlin in Concert

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Mission: Impossible
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report
🅦 **Movie:** Woman in Love

11:45
🅢 **Movie:** Vision Quest (cc)

12 MIDNIGHT
❼ Headline Chasers
❾ Merv Griffin
⓫ Star Trek
⓭ SCTV
㉑ Long Island Report (cc)
🅗 **Movie:** Alphabet City
🅝 **Movie:** 1984

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood

12:40
❷ **Movie:** Cleopatra Jones (1973). Tamara Dobson.

1:00
❺ Naked City
❼ **Movie:** I Wake Up Screaming (1941). Betty Grable. Good, well-acted mystery with a nice twist for an ending.
❾ Joe Franklin
⓫ Comedy Break
🅦 **Movie:** Full Moon in Paris

1:30
❹ ⓫ News
🅗 **Movie:** Tomboy

1:45
🅢 **Movie:** Mike's Murder (cc)

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Call Me Bwana (1963). Bob Hope. Some good gags in what is essentially one of Hope's weakest comedies.
❾ **Movie:** Battle of El Alamein (1971). Frederick Stafford.
⓫ **Movie:** The Brother's Karamazov (1958). Yul Brynner. Excellent screenplay and cast make this an interesting drama about a son charged with the murder of his father.

2:30
❹ Ben Casey

3:00
🅦 **Movie:** Christopher Strong

3:05
🅗 **Movie:** Children of the Corn

3:30
❹ Ben Casey

3:45
🅢 **Movie:** The Adventures of Marco Polo

4:00
❾ Joe Franklin
⓫ Kung Fu

4:12
❺ Get Smart

4:30
❹ Here's Lucy

4:40
🅗 **Movie:** The Last Married Couple in America

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond (cc)

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:35
🅢 **Movie:** Heidi (1968)

Weekend, June 14–15

SAT., JUNE 14

6:00
❹ Sonrisas
❺ Young Edition
❼ Greatest Sports Legends
❾ David Toma
⓫ It's Your Business
🅢 **Movie:** Protocol (cc)

6:25
🅗 **Movie:** The Muppets Take Manhattan (cc)

6:30
❷ Patchwork Family
❹ New Wilderness
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats

7:00
❹ Hickory Hideout
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Mask

7:30
❷ Kidsworld
❹ Cliffwood Kids
❺ Wonderama
❼ Kids, Incorporated
❾ In Depth
⓫ Mask

8:00
❷ Berenstain Bears
❹ Snorks
❺ Popeye
❼ Pink Panther and Sons
❾ Straight Talk
⓫ Little Rascals
⓭ Adam Smith's Money World
🅗 **Movie:** Gremlins (cc)
🅢 **Movie:** The Devil to Pay

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ Rainbow Brite
❼ The Littles (cc)
⓫ **Movie:** Come Out Fighting (1945). Leo Gorcey.
⓭ Wall Street Week

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Popples
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Millionaire Maker
⓭ Washington Week in Review (cc)
🅦 **Movie:** Nicholas Nickleby

9:30
❷ Dungeons and Dragons
❺ Ulysses
⓭ John McLaughlin: One-on-One (cc)
㉛ On Our Own
🅢 **Movie:** Home From the Hill

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ **Special:** The Raccoons and the Lost Star
❼ Laff-a-Lympics (cc)
❾ Solid Gold
⓫ Puttin' On the Hits
⓭ Twenty-five Years of the Presidency (Part II)
㉛ Body Electric
🅗 **Movie:** Whitewater Sam

10:15
🅦 **Movie:** Just One of the Guys

10:30
❹ Punky Brewster
❼ Ewoks and Droids
⓫ FTV
㉛ Reading Rainbow

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❺ **Special:** Mr. Magoo in Sherwood Forest
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City

11:30
❷ Astro Minute
❹ Kidd Video
❼ Galactic Guardians
⓭ Open Mind
㉛ Why in the World
🅗 **Movie:** Walk Proud

12 NOON
❷ Pole Position
❹ Mr. T
❼ Weekend Specials (cc)
❾ Whiz Kids
⓫ Wrestling
⓭ Frontline
㉑ Gourmet Cooking (cc)
㉛ Video Music Box
🅢 **Movie:** The In-Laws
🅦 **Movie:** Vision Quest

12:30
❷ Get Along Gang
❹ Spiderman
❼ American Bandstand
㉑ This Old House (cc)

1:00
❷ Kidsworld
❹ **Baseball:** Yankees vs. Baltimore or Cincinatti vs. Atlanta (concludes at 4)
❺ **Movie:** Dracula vs. Frankenstein (1971). Russ Tamblyn.
❾ **Movie:** Coogan's Bluff (1968). Clint Eastwood. Good film about an Arizona cop who comes to New York to hunt a murderer.
⓫ **Movie:** The Hands of Orlac (1960). Mel Ferrer. A pianist goes berserk after receiving a hand transplant from a murderer; corny, dull, and poorly acted.
⓭ Cities at War
㉑ Kathy's Kitchen
㉛ Happy Jazz

1:30
❷ Kidsworld
❼ Hollywood Close-up
㉑ Frugel Gourmet
🅗 **Movie:** Chattanooga Choo Choo

2:00
❷ **Movie:** The Alpha Caper (1973). Henry Fonda. Tedious suspense drama about a retired probation officer trying to pull off a heist; helped by a good cast.
❼ **Golf:** U.S. Open (concludes at 6:30)
⓭ American Playhouse
㉑ Victory Garden
㉛ World TV Presents (Chinese programming)
🅢 **Movie:** Careful He Might Hear You
🅦 **Movie:** A View to Kill

2:30
㉑ Magic of Oil Painting

3:00
❺ **Movie:** Mortal Combat (1977). Chan Kuan Tai. Kung fu all the way!
❾ **Movie:** The Yeti (1980). Jim Sullivan.
⓫ Star Games
⓭ Pavarotti in the Verdi Requiem
㉑ Cats & Dogs (cc)

3:30
❷ **Movie:** Betrayal (1974). Amanda Blake. So-so drama about a widow who falls into the hands of a pair of con artists.
㉑ Motorweek
🅗 Fraggle Rock (cc)

4:00
❹ **Baseball:** Detroit vs. Toronto or Kansas City vs. California (concludes at 6:30)
⓫ Dance Fever
㉑ Rod and Reel
㉛ World Chronicle
🅗 **Movie:** The Muppets Take Manhattan
🅢 **Movie:** Hans Christian Andersen

4:15
🅦 **Movie:** Electric Dreams

4:30
⓫ Puttin' On the Hits
⓭ Innovation: Dyslexia
㉑ This Old House (cc)
㉛ Cambridge Forum Presents

5:00
❷ **Special:** NCAA Men's and Women's Outdoor Track and Field Championships
❺ Mission: Impossible
❾ Greatest American Hero
⓫ Fame
⓭ Nova
㉑ German Professional Soccer
㉛ All About TV

5:30
㉛ Cityscope

6:00
❷ The People
❺ What's Happening Now
❾ Wrestling
⓫ Star Trek
⓭ Nature
㉑ Innovation
㉛ Modern Maturity
🅗 🅦 **Movie:** Gremlins (cc)
🅢 **Movie:** Protocol (cc)

6:30
❷ ❹ ❼ News (cc)
❺ Small Wonder
㉑ Bodywatch
㉛ Eye on Dance

7:00
❷ ❾ News
❹ Strictly Business
❺ Check It Out
❼ It's a Living
⓫ The Jeffersons
⓭ Newton's Apple (cc)
㉑ Nature
㉛ Ask Congress

7:30
❷ **Special:** Ellis Island—The Odyssey of a Dream
❹ Fight Back
❺ Ted Knight Show
❼ New York Views
❾ In Search Of
⓫ At the Movies
⓭ Wild America
㉛ John McLaughlin: One-on-One

8:00
❷ **Movie:** The Great Muppet Caper (1981)
❹ Gimme a Break
❺ **Movie:** Love Finds Andy Hardy (1938). Mickey Rooney, Judy Garland. Rooney and Garland are at their best in this comedy which has Andy meeting a bevy of beauties.
❼ Different Strokes
❾ **Movie:** Reunion at Fairborough (1986). Robert Mitchum, Deborah Kerr.
⓫ **Movie:** The Memory of Eva Ryker (1980). Natalie Wood. Wood's strong performance in a duo mother/daughter role helps to make this disaster film exciting and a cut above most others.
⓭ In Search of the Trojan War
㉑ The Good Neighbors
㉛ Tonight at Ferlinghetti
🅗 🅦 **Movie:** My Science Project
🅝 **Movie:** Entre Nous
🅢 **Movie:** Lost in America

8:30
❹ Facts of Life
❼ Benson
㉑ Bless Me Father
㉛ Looking East

9:00
❹ Golden Girls
❼ **Movie:** Grease (1978). John Travolta. Good cast and excellent choreography in this interesting 1950s teen musical.
⓭ Mystery!: Agatha Christie's Partners in Crime—The House of Lurking Death
㉑ Yes Minister
㉛ Hello Jerusalem

9:30
❹ 227
㉑ Butterflies
🅢 **Movie:** Tightrope (cc)

10:00
❷ **Premiere:** Lilly
❹ Remington Steele
❺ News
❾ Wrestling
⓭ Film on Film: Six Kinds of Light
㉑ **Movie:** Dark Journey (1937). Vivien Leigh. A radiant Leigh gives an engrossing performance in this W. W. II spy drama.

TELEVISION

㉛ Heritage: Civilization and the Jews
🅗 George Carlin in Concert
🅝 **Movie:** The Last Combat
🅦 **Movie:** Explorers

10:30
❺ Black News
⓫ News

11:00
❷ ❹ ❼ News
❺ **Movie:** The Postman Always Rings Twice (1946). Lana Turner, John Garfield. Turner and Garfield are outstanding in this first and best film version of the James Cain novel.
❾ Racing
⓫ Tales From the Darkside
⓭ **Movie:** His Girl Friday (1940). Cary Grant, Rosalind Russell. Great acting in this splendid comedy about an editor and his female star reporter.
🅗 **Movie:** Ninja III: The Domination

11:30
❹ Saturday Night Live
❼ News
❾ **Special:** Montreux Rock Festival
⓫ The Honeymooners
㉑ Faces in a Famine (cc)
🅢 **Movie:** Adventures of a Private Eye
🅦 **Movie:** For Services Rendered

11:45
❷ MTV Top 20 Video Countdown
❼ **Movie:** Airport '77 (1977). Jack Lemmon. Typical airplane disaster film, with a good performance by Lemmon.

12 MIDNIGHT
⓫ Dempsey & Makepeace
🅝 **Movie:** Goodbye New York

12:40
🅗 **Movie:** Purple Rain (cc)

12:45
❷ **Movie:** Hatari! (1962). John Wayne. Exciting action film which is highlighted by a marvelous Henry Mancini score as well as a memorable performance by Wayne.

1:00
❹ Circle of Fear
⓫ Twilight Zone
🅦 **Movie:** Vision Quest

1:10
🅢 **Movie:** The In-Laws

1:15
❺ **Movie:** Spearfield's Daughter (1985). Part II of III. Christopher Plummer. (Part I, June 7 at 1:25 a.m.)

1:30
❾ **Special:** Hitmakers '86 (concludes at 3:30)
⓫ News

2:00
❹ This Week in Country Music
⓫ Children Caught in the Crossfire

2:30
❹ Ben Casey

2:35
🅗 **Movie:** The Amateur

3:00
⓫ At the Movies
🅦 **Movie:** Gremlins

3:05
🅢 **Movie:** Lost in America (cc)

3:20
❼ **Movie:** Copacabana (1947). Groucho Marx.

3:30
❹ **Movie:** Sherlock Holmes and the Secret Weapon (1942). Basil Rathbone.
❾ **Movie:** The Woman Eater (1959). Vera Day. This hokey horror film, about a tree that eats women, is for insomniacs only!
⓫ **Movie:** They Shall Have Music (1939). Walter Brennan. Interesting drama about an East Side settlement house for young musicians.

4:09
❷ News

4:30
🅗 **Movie:** My Science Project (cc)

4:40
🅢 **Movie:** The Devil to Pay

4:54
❷ **Movie:** The Godchild (1974). Jack Palance.

5:00
❾ News

5:30
❾ ⓫ News

SUN., JUNE 15

6:00
❺ Black News
❾ In Depth
⓫ Insight
🅢 **Movie:** Mystery Island

6:15
🅗 **Movie:** Airplane!

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Here's Lucy
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ Meet the Mayors
⓭ Sesame Street (cc)
🅢 **Movie:** Dusty

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Ever Increasing Faith
🅗 Fraggle Rock (cc)

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood
🅗 Fraggle Rock (cc)

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
🅗 **Movie:** Nine to Five
🅢 Sometimes I Wonder
🅦 **Movie:** One Heavenly Night

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Jem

10:00
❹ Essence
❺ **Movie:** In Fast Company (1946). Leo Gorcey.
❼ America's Top Ten
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood
🅢 **Movie:** Sounder

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Wild America (cc)
🅦 **Movie:** Flashpoint

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❾ David Toma
⓫ FTV
⓭ Rockschool
🅗 **Movie:** Kelly

11:15
❺ **Movie:** Tarzan the Fearless (1933). Buster Crabbe.

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ **Movie:** Here Come the Co-eds (1945). Bud Abbott, Lou Costello.
⓭ Soapbox
㉑ Tony Brown's Journal

12 NOON
❷ The People
❹ McLaughlin Group
❾ Dr. Schuller
⓭ Capitol Journal
㉑ Wall Street Week
🅢 The Paper Chase: The Third Year—Pressure
🅦 **Movie:** The Shooting Party

12:30
❷ Inside Soaps
❹ **Golf:** McDonald's Championship
❼ Eyewitness News Conference
㉑ **Movie:** Bulldog Drummond's Bride (1939). John Howard.

1:00
❷ **Racing:** The Michigan 400 (concludes at 4:30)
❺ **Movie:** Visit to a Small Planet (1960). Jerry Lewis.
❼ Like It Is
❾ **Baseball:** Mets vs. Pittsburgh (doubleheader) and Kiner's Korner (concludes at 7)
⓭ Firing Line
🅗 **Movie:** Blame It On the Night
🅢 **Movie:** Skirts Ahoy!

1:30
❹ World Cup Soccer Pre-Game
⓫ This Week in Baseball

2:00
❹ World Cup Soccer
❼ **Golf:** U.S. Open (concludes at 6:30)
⓫ **Baseball:** Yankees vs. Baltimore (concludes at 5)
⓭ A Day in the Country
㉑ Good Intentions
㉛ World TV Presents (Chinese programming)
🅦 **Movie:** Grace Quigley

2:30
🅗 **Movie:** The Stone Boy

2:45
❺ **Movie:** The Magus (1968). Anthony Quinn. Bizarre and confusing story about a magician who tries to control the destiny of a man on a Greek island.

3:00
⓭ Great Performances: Man From Moscow
㉑ European Journal
㉛ Kup's Show
🅢 Yes—Live Concert

3:30
㉑ Ask Congress

4:00
❹ Sportsworld
⓭ In Search of the Trojan War
㉑ Inside Albany
㉛ Masterpiece Theatre: The Irish R.M. (Part III)
🅗 **Movie:** Misunderstood
🅢 **Movie:** The River (cc)
🅦 **Movie:** The Last Married Couple in America

4:30
❷ Sports Sunday
㉑ Adam Smith's Money World

5:00
❺ Kojak
⓫ Fame
⓭ Heart of the Dragon
㉑ Moneymakers V
㉛ Mystery!: Agatha Christie's Crime I

5:30
㉑ John McLaughlin: One-on-One

6:00
❷ ❹ News
❺ **Movie:** Billion Dollar Brain (1967). Michael Caine.
⓫ **Movie:** Where the Buffalo Roam (1980). Bill Murray.
⓭ Front Page New Jersey
㉑ Wild America (cc)
㉛ U.S. Nippon News and Business
🅗 **Movie:** Joey
🅦 The Little Mermaid

6:05
🅢 **Movie:** Sounder

6:30
❷ ❹ ❼ News
⓭ Washington Week in Review
㉑ Brainstormers

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Disney Sunday Movie (cc)
❾ Switch
⓭ Nature of Things
㉑ Austin City Limits
㉛ Japanese Drama
🅦 Beauty and the Beast (cc)

7:30
❹ Punky Brewster

8:00
❷ Murder, She Wrote
❹ Amazing Stories
❺ Star Search
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ Nature
㉑ **Movie:** Angel (1937). Marlene Dietrich.
㉛ Mothers by Daughters (conclusion)
🅗 Philip Marlowe, Private Eye (cc)
🅝 **Movie:** The Westerner
🅢 **Movie:** Caddyshack
🅦 **Movie:** Fletch

8:30
❹ Alfred Hitchcock Presents
❾ Face-off

9:00
❷ **Movie:** The Cowboys (1972). John Wayne.
❹ **Movie:** Paternity (1981). Burt Reynolds.
❺ **Special:** Suicide? Not My Kid!
❼ **Movie:** And Justice for All (1979). Al Pacino. Pacino gives a powerful performance as a man who struggles against the inequities of the American legal system.
❾ New Jersey People
⓫ Love Boat
⓭ Masterpiece Theatre: The Irish R.M. (cc)
㉛ Jazz Comes Home to Newport
🅗 **Movie:** Airplane!

9:30
❾ In Depth
㉑ The Moviemakers: A Portrait of John Ford

10:00
❺ ⓫ News
❾ Hispanic Horizons
⓭ SCTV
㉑ Mystery!: Agatha Christie's Partners in Crime (cc)
㉛ The Crossing
🅝 **Movie:** The VIPs
🅢 Brothers (cc)
🅦 **Movie:** Flashpoint

10:30
❺ Sports Extra
❾ Meet the Mayors
⓫ Editor's Desk
⓭ Monty Python's Flying Circus
🅗 **Movie:** Nine to Five
🅢 Bizarre '86 (cc)

11:00
❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ New Television
㉑ Fawlty Towers
🅢 The Honeymooners . . . The Lost Episodes (cc)

11:30
❷ ❼ News
❺ Blue Knight
❾ Millionaire Maker
⓫ The Honeymooners
⓭ Signed Originals
㉑ Black Champions
🅦 **Movie:** 9 Deaths of the Ninja

11:45
❷ ❼ Sports
🅢 **Movie:** The River (cc)

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** Games (1967). James Caan.
❾ Jimmy Swaggart
⓫ Star Trek
🅝 **Movie:** Green Grow the Rushes

12:25
🅗 Not *Necessarily* the News

12:30
❹ Fridays
❺ Naked City

12:55
🅗 **Movie:** Making the Grade

1:00
❷ Barnaby Jones
❾ **Movie:** Hello-Goodbye (1970). Curt Jergens.
⓫ Tales From the Darkside
🅦 **Movie:** The Shooting Party

1:30
❹ **Movie:** The Stranger (1946). Orson Welles.
❺ David Susskind
⓫ News

2:00
❷ News
⓫ Star Games
🅢 Yes—Live Concert

2:05
❼ **Movie:** Hennessy (1975). Rod Steiger.
🅗 **Movie:** City on Fire

3:00
❾ **Movie:** That's the Way of the World (1975). Ed Nelson, Bert Parks. Forgettable film about the mob.
⓫ **Movie:** Spectre (1977). Robert Culp.

3:05
🅢 **Movie:** Caddyshack (cc)

3:15
❹ Positively Black

3:45
❹ First Estate: Religion in Review

4:15
❹ News

4:35
🅗 **Movie:** Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)

4:50
🅢 **Movie:** Dusty

5:00
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

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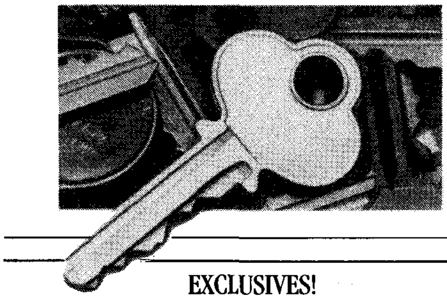

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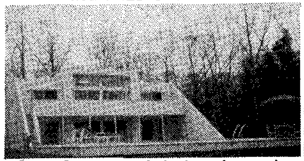

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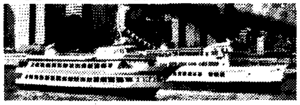

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STRICTLY PERSONALS

Answer This Ad—If you are a truly beautiful, 20's-early 30's woman who dislikes NYC yuppies and would like to meet a trim, mature, exciting, romantic, early 40's, Christian millionaire-plus, new to NY singles scene. I am a man of character, charm, selectivity and drive who would be a real find for a great-looking young woman who wants to enjoy herself in style. Photo, please. NYM V931.

Handsome, Very Successful Male—Young 47, likes good dining, horseback riding, skiing, boating. Seeks attractive young lady, 28-34, for lasting relationship. Photo/phone. NYM V914.

Director/Writer—Successful, not conventional, divorced. Enjoys sports, books, competition, conversation. Interested only in very intelligent, very attractive woman, 25-35. Dark beauties, light beauties, in-between - makes no difference. Looking for one who knows it's all in the mind. Note/photo/phone. NYM V915.

Is This The Way—To find the woman of my dreams? I'm 42, successful, handsome, trim, irreverent, said to have continental charm, and my ideal partner would be bright, slim, unusually attractive, with a sense of humor, preferably with dark eyes and hair, who would share some of my interests: politics, theater, movies, skiing, tennis, weekends in the country. Please send a picture with your letter. NYM V916.

Bright Lovely Successful Professional—Who just happens to be a petite, pretty, slim, shapely, bouncy, bubbly, green-eyed blond from Great Neck seeks very special Jewish man over 45. NYM V937.

Elegant Professional Woman—45, beautiful, 5'6", slim, blue-eyed, strawberry blond, fashionable, interesting, warm, fun-loving, relaxed. Enjoys music, books, tennis, travel, gourmet food and wine. Divorced, non-smoker, wishes to meet honest, dynamic, financially secure, attractive man, interested in a meaningful, caring relationship. NYM V918.

Attractive Brunette, Young 50's—European woman, east side Manhattan, looking for sensitive, affluent male friend to give me incentive to lose 20 lbs, would love to get back into my beautiful clothes, possible friendship. NYM V921.

Voluptuous Female Physician, 31—Very athletic, world-travelled, sophisticated, yearns to nurture and adore top-drawer male professional. Fill my prescription now. NYM V919.

A Happy Beginning—Leading to a happy ending. This handsome, sensitive, sincere Jewish male, 27, seeks an intelligent, warm, caring and attractive, Jewish female for a lasting relationship. Someone who believes romance is alive and well. Photo/phone/bio. NYM V933.

Gives Great Hug—Me: 23, attractive, fun-loving, Jewish female. You: 24-30, witty, sensitive, Jewish male. Us: spending days in the park, nights on the town, mornings with each other. NYM V920.

Attractive Jewish Businesswoman—Early 40's, who is an avid Yankee/Jets/etc. fan would like to meet an intelligent sports nut with a good sense of humor. NYM V929.

Honest, Mature, Professional—34, handsome, value sincerity, intimacy, growth; smart, athletic and cultural, seeks warm, funny counterpart. Photo. NYM V928.

My Name Is Paul—39, a former New Yorker who enjoys sailing and Florida sun, seeking female, 25-35, to share my lifestyle. Photo, please. NYM V917.

Yankee Game Anyone?—Mid 30's beauty seeks handsome man, 32-42, for sharing her baseball habit and summer fun. Bonus points if you read more than sports pages and are interested in the off-season. Photo/note. NYM V932.

Celebrate Seasons Of Gladness—To build days of joy. Modern orthodox woman, Jewish, slim, attractive, creative, vital. Widowed. 38. Now swimming, cycling, sprouting, baking. Teaching literature and dance. Enjoys Sunday Times, conversation, theater, trees, sky, and Shabbos. Enjoys sharing. Would enjoy sharing with man of similar interests. NYM V934.

Dynamic, Handsome Surgeon—With sensitivity, style, sophistication - a mensch seeks a romantic cure. She is an internal - external Jewish beauty, tall, 32 or under, non-smoker. I'm a slim, highly-successful MD, 30's, dark, athletic. I dream of sharing true romance, love, marriage, kids and lots more. Note/photo, absolutely essential for reply. NYM V936.

Full-Figured Jewish—Woman, 31, from northern Westchester, seeks sensitive and secure Jewish man interested in a good relationship. Note/phone/photo, a plus. NYM G868.

Thinking, Intelligent, Concerned—Evolved entrepreneur seeking a real person with values that are deeper than the skin. I'm a one-on-one person, 5'8", 160 lbs, nice looking. Affluent without being pretentious. I believe in worthy pursuits, I travel, ski, play tennis, sail and am interested in most cultural activities. The special woman I am seeking should be 37-42, sensual, soulful, quite attractive, Non-Smoker, intelligent, good education with evidence of class. She must possess a lively personality with the capacity to laugh (even at herself) and be non-aggressive in her manner with speech that reflects Dulcet tones. She must be a Doer with the time to establish a new fun-filled, productive, sharing relationship. Recent photograph would be appreciated with a note/phone. NYM V943.

Uncommon Woman Needed—By a man who believes in magic. I'm 38, and I've accomplished quite a lot. With a degree from Harvard, some determination and a little luck, I've become very successful on Wall Street. I've made money but I'm not just a suit and a briefcase. Along the way I've taken my share of lumps. The ups and down of my life have given me the perspective I suppose my father would call character. So who am I? I'm a warm, reliable, bright, WASP. Sensitive and secure. I'm good-looking and try to take care of myself (even ran a marathon a few years ago). I enjoy travel, the Knicks, movies and the outdoors. I have a talent for fun and a good and open heart. I like women—all kinds. But that special woman has eluded me. Maybe I'm an incurable romantic—too particular, but I'd like to find her: very beautiful, affectionate, classy and unpretentious. If you're striking, sensual, sophisticated, 24-34, well-balanced and like to laugh, I'd like to meet you. Photo/bio/phone. NYM V922.

Southampton Soft Summer Weekends—Englewood year round. Joyful, warm, creative, reachable, irreverent woman, curvaceous, sensual, beautiful, modest wants accomplished man of intense appeal, spiritually, physically and intellectually, 33-48. What about you is extraordinary, powerful, tender and lovable? Photo, please. NYM V923.

Like Likes Like—I'm attractive, intelligent, 5'8", trim, divorced, 40, whose athletic, affectionate, loves people and life, good humor, financially independent, well-traveled. Send photo/letter to POB 157 Syosset NY 11791.

Stunningly Beautiful, Black—Observant, Jewish woman, mid 30's, professional, passion for the arts, dance and life. Seeks unique, traditional Jewish male with perception, high spirit and quality, for a life together. Photo/bio/phone. NYM H944.

Happy, Healthy, Wholesome—Successful professional, 35, 6'2", 175, very athletic, excellent physical and mental shape, love to create, play, share with a special someone. I respect an open, flexible, lighthearted, passionate woman. I'm a romantic, with a passion for life and an openness to explore all that - and all that two special minds can conjure. If you are that special woman, would enjoy sharing and caring with a like-minded, strong but sensitive man, then write me about yourself. Photo, please. NYM V945.

Artistic, Attractive, Adventuresome—Blond, 35, loves English riding, foreign films and Shakespeare-in-the-park, seeks successful, cerebral, cultured man with a good sense of humor and a positive outlook. Photo/phone. NYM K603.

Blond, Bubbly And Beautiful—23, slim, Jewish grad student seeks successful, sensitive and handsome, Jewish male, over 5'8", 24-30, to share laughs and hugs. Bio/photo/phone. NYM K613.

Looking For Love?—If you're male, plus, fun, fit, open to life and the comp ny of a petite, pretty professional, with warm heart, let's get together. Your ch dren, a delightful addition. NYM V925

Pretty, Well-Educated—Professional w man who loves to travel to exotic place dance the night away, have intimate di ners or just hang out. Looking for a cha ismatic, handsome male, 45-55, f friendship and romance. Phone/phot bio. NYM V926.

Female Insurance Professional—33, a tractive brunette, 5'5", slender, activ athletic, warm, vivacious, goal-oriente Enjoys photography, theater, film Looking for a professional man, 33-4 marriage and family-minded, non-smo er, slim, unpretentious, affectionate, su cessful, fun-loving. Legal/medical bac ground, a plus. Photo/note. NYM V930

Caring Health Physician—30, male, co sidered very handsome and down-t earth, works in Westchester enjoys NY Jewish, into optimum health through d et, exercise, positive attitude. Enjoys ou doors, music, and theater. If you're quality female, 21-29, please send bi photo if available. NYM V938.

Seeking: Single Jewish Woman—23-3 5'5" plus, well-educated and curious, a tractive, athletic, non-smoker, paternal and professionally ambitious. I am: sing Jewish man, 25, 6', intellectual, goo looking, successful investor in Gree wich, CT, looking to grow and have fu From Chicago originally. Do we have future. NYM V939.

The Best Of Life—That's what I want. D vorced Jewish NJ/NY, handsome, afflue man, 6'1", 185 lbs, wants a lady over 5'5 28-39, thin, who looks great in a bikini o the boat or fantastic in a gown dancing Regine's. Photo, a must. NYM V942.

Seeking Italian Beauty—With stron Catholic convictions for a handsome, wi ty, MD of 30. Photo/bio. NYM H951.

Single White Male, 44—Boater, skie country auctions, dry humor, ability give and receive love. Seeks female cou terpart. Photo/short bio. NYM H952.

Recent Widower, 63—Seeks companio late 50's-60. Non-smoker who enjo classical music. Note/phone. NYM V88

Attractive, Jewish, Professional—Seeks quality relationship with a slim, prett bright female, 25-32. Photo. NYM V92

Brooklyn Bisexual Male—Early 40' professional, looking for new friend seeks fellow Brooklynite. If you a youthful, and seeking a relationship (r mantic or platonic), let's meet. Brookl can be big and lonely; together we ca make it friendly, warm and cozy. NY V924.

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Charming Professor—Attractive, shapely, warm, fascinating woman, 40. Enjoys skiing, dancing, dining, theater. Seeks caring, professional man with sense of humor to share relationship. NYM H989.

On A Quest—29-year-old, professional Jewish guy, 6'1", dirty blond hair, 170, seeks a very special lady to share the magic of NYC. I'm sincere, funny, good looking and fit. If you're seeking a "hard-to-find" man for friendship, romance, and more then share the quest by mailing a note with photo, please. NYM G911.

Handsome Jewish Physician—Upper 30's, silver hair, looking for special lady: bright, beautiful, uninhibited, articulate, about 32 years, 5'4", 110 lbs, dark hair. No drugs or cigarettes. Photo, absolutely essential. NYM H947.

Warm, Witty, Creative Male—Teacher. Seeks woman, 40-50, to share travel, arts, nature, humor, life. NYM H948.

Ebullient, Entertaining—Easygoing, CT woman, 42, seeks competent, contented companion to share theater, travel or tennis. NYM K583.

European, Tall Dark—And very good-looking, 45 years young man, looking for a tall, 5'7" and over, intelligent, very good-looking, slim, active, sexy lady, non-smoker and non-drinker. Photo and phone, please. NYM G865.

Sensitive, Affectionate, Radiant—Woman, 30. Would love to meet caring, nurturing man with imagination and a lust for life and laughter. Letter/phone, photo preferred. NYM G867.

Pretty Oriental Gem Sought—By handsome, very fit (6', 170), romantic, zany, warm, athletic, unpretentious, Jewish professional, 36. Looking for a trim, assertive, bright, caring woman, to be with happily now and perhaps ever after. Photo, please. NYM K581.

Lovely, Leggy, Lean Black Lady—33, brainy, bubbly and benign, seeks slim, sincere, self-assured man, 30-45, any race. Photo. NYM H954.

Sensitive, Intelligent, Upper Westside—Jewish male, 39, attractive, considerate, honest, funny, idealistic, kind. Looking for woman in 30's of similar qualities to like and love. Travel, arts, sports, scrabble. Comfort over style. Phone/photo, please. NYM K587.

Gorgeous Oriental Gem—True mixture of east and west. 29, very attractive, highly-educated. I offer beauty and depth of character, sincerity and humor. I love jazz, dancing, and intelligent and/or absurd conversation. Interested white or Oriental males, please write for lasting relationship. Phone/photo. NYM K588.

Down-To-Earth—Westchester attorney, handsome, athletic, humanist, Jewish, seeks naturally pretty lady of character, 25-35, to share life's thrills and spills. Photo, a must—will exchange. NYM K589.

Nice Catholic Girl—Irish descent, 27, 5'8", pretty, fair-haired, in public relations-publishing field, metro area, seeks chivalrous male professional with traditional values but lively interests, for introduction and gentleman-calling. Bio/photo - will return via mail. NYM H968.

Sweetheart Of Sigma Chi—5'2", eyes of blue, 23, well-off, wants affluent guy, big smile. Like music, Moet, Maine lobsters? I like roses, real gents who jitterbug and laugh. Photo/phone/ note. NYM B961.

Recent Male British Import—31, 5'10", handsome, very fit, well-traveled with an inquiring, open mind, in technological *career, seeks Manhattan lunch date with* interesting thin woman. NYM G869.

Dream Come True—Pretty 27, 5'3", bilingual, ambitious health professional, sincere, loves dancing. NYM K594.

Ayn Rand Enthusiast—Male overachiever, successful consultant, 38, looks 25. Handsome, charming, passionate about work and play. Seeks classy, rational, career-directed female, 20's-30's, with brains and beauty. Photo, a plus. No astrology buffs, please! NYM K585.

Cinderella, Very Attractive—Petite, Italian, 27, down-to-earth, shy. Where is my ruggedly handsome prince, 28-36, who found my glass slipper. Hurry—it's almost midnight. Photo/phone. NYM H950.

Warm, Spirited, Unconventional—Woman, 56, 5'10", college teacher, humanist values, seeks active, open, caring man to share feelings, ideas, laughter, hugs, the mountains, beach and snow. POB 118, New Paltz, NY 12561.

Attention Sports Fans—29-year-old Irish Catholic female economist (NJ commuter), seeks special man, 25-40, to share baseball (Mets), football (Giants), college basketball, good times and possible commitment. Note/phone/photo (optional). NYM G875.

Attractive French Woman—33, bright, slim, fun, stylish, enjoys travel, movies, cooking, sports, seeks handsome, 30-43 man, fit, refined, caring, intelligent, for a harmonious relationship. Letter/photo. NYM G871.

I'm A One-In-A-Million Find—Pretty, *smart, professional, very kind* Jewish female, 33, seeks a man who is strong (inside and outside), intelligent, successful and who would love to love a warm, trusting, sensitive, fun-loving woman. Never married. Photo. NYM G872.

Wanted: A Brit—Who is a witty, sensitive, warm, attractive woman with substance. I'm 43, 5'9", slim, male exec who enjoys the beach, music, ice cream sundaes, garlic bread. Bio/phone/photo. NYM G873.

Male Earthling—57, active, seeks fertile planet to renew life. NYM G874.

Are You A Man Of Taste And Quality—50-plus, who is used to the best of everything? If you are, then I am the Upper East Side stunning redhead you've been waiting for. Tall, elegant, glamorous, super-bright, talented, articulate, and — waiting. NYM T694.

Money-Oriented Entrepreneur—Manhattanite, 40 years old, 5'10", 185, likes exotic autos and P.J. Clarke's. Seeks non-smoking female, who is educated, slim and pretty, 28-34 years old. Photo/note/phone number. NYM T901.

Italian Businessman—58 years old, seeks friendship with a sophisticated lady. Phone and photo, please. NYM T931.

Bagels And Bongos—Pretty psychologist seeks tall, kind, earthy professional. Object: making music. NYM T974.

Slim, Attractive Woman—Who values sincerity and ability to share feelings, would like to meet an unattached, warm, sensitive man, age 35-45. My interests include music and dancing (especially jazz and salsa), paddleball and pleasant conversation over dinner. NYM T985.

Are You Out There?—Sensitive, slim, pretty, non-smoking, professional woman, 31, with varied interests and a soft spot for animals, hopes to meet a kind, bright, unassuming, professional man with a dry wit. Meeting this way may seem a bit contrived, but locating you has been a tad difficult! Let's be friends and see what develops. Photo, appreciated. NYM H956.

Marriage-Minded Jewish Male—41, looking for down-to-earth, sincere woman. Photo/bio. NYM H957.

Handsome, Successful Physician—Romantic Jewish male, 38, in search of affectionate, attractive, educated woman, 27-34, who enjoys dining, theater and is seeking a lasting relationship. Photo/phone. POB 621, NJ 07040

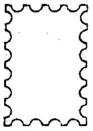
Sweet Yet Sexy—Warm, witty, down-to-earth woman editor, 31, who's pretty but wise, seeks Jewish, professional, caring man, 29-40, for love, laughter, and friendship. Photo/note/phone. NYM G890.

NJ Female—Attractive, petite, 34, likes theater, opera, ballet, art, travel, seeks companion/similar likes. NYM K608.

Seek Male MD—For best friend plus, sunny, funny, nifty fifties, to practice: 1) art and music appreciation; 2) how to dance while laughing; 3) happy option planning. (Note with phone initiates magical opportunity). NYM G905.

NEW!

Address Your Response This Way:



Box Number

New York Magazine, (____)
P.O. Box 4600
New York, New York 10163

Nice Jewish Guy—28, 6', brown hair, hazel eyes, professional. Tired of bars and blind dates. Seeks friendship leading to a long-term relationship with a sincere, honest, pretty, Jewish woman, 24-28. Please send photo, bio, phone. NYM G895.

Truly Beautiful, Creative Ivy-Leaguer—Successful, witty, 30, slim, sexy, exciting, sparkling, romantic, seeks the Steinway of men: 28-45, happy, confident, open, affectionate, witty, successful, handsome, tall. Photo and bio, a must. NYM G848.

European Beauty (Former Model)—Cultured and well-read, offers warm companionship, comfort, etc. Seeks affluent, kind gentleman. NYM K565.

Articulate Upper Eastsider—Professional white male, 55, 5'8", 154 lbs, NYC marathoner, wants to meet active, classy, fun-loving, Manhattan, pretty, single lady, 34-43. Photo/phone. NYM H934.

Spunky And Special—Attractive MD, *seeks successful, hardworking, hard-living* Jewish male, 30's, for fun and friendship. Note/phone. NYM K569.

Gorgeous Female MD, 30—Witty, outspoken, devastatingly sexy and feminine. Great dancer, amateur artist, baseball fan. Seeking very handsome, ambitious professional man, 27-36, to share life at the top. Photo/bio. NYM K570.

Are You Out There?—Relaxed, quiet, man for all seasons, seeking Jewish counterpart, 30-38, for sharing skiing, beach, walks, theater and other times, casual or formal. No royalty please. Note/phone. NYM K571.

Irish/Italian Woman, 33—Attractive, witty professional, making inquiry into existence of normal, smart, handsome men in NYC. NYM G878.

Attractive, Shapely, Sensitive—Entrepreneur, 34, 5'2". Enjoys travel, arts, excitement of NYC, tranquility of countryside. Seeking self-assured, attractive, successful Jewish male counterpart who can laugh at the humorous side of life, yet doesn't appreciate the games typically associated with singles clubs. Photo/ bio/ phone. NYM G879.

Huggable, Handsome, Man—Who loves life. Seeks that special lady. NYM H983.

Good-Looking, Athletic—Broadcasting exec, MBA, 29, Jewish, seeks pretty, slim, happy female who enjoys the outdoors, movies. No smokers. Photo! NYM G880.

Down-To-Earth Professional Male—28. Seeks slim NY/NJ female, 25-30, with nice smile, who enjoys the theater as much as the outdoors. NYM G902.

Return Of The Native—Just returned to city. Securities attorney, 47, divorced, seeks elegant business or professional woman, 35-45, to explore city and country. NYM H980.

Say Something Special—To someone by placing an ad in NEW YORK Magazine's special "Announcements" Classified Section. Call 212-880-0732.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Chemistry Wanted!—Female attorney, 28, pretty, witty, slim and perceptive seeks bright, handsome, interesting Jewish male for lasting romance. Photo. NYM H953.

Bright, Witty, Widower—49, 135 lbs, 5'6", without dependents, professional; seeks one woman to be the most important person in his life. NYM K616.

Asian Lady—28, 5', cute, pretty, slim, happy, seeks male under 40, for serious relationship. Photo, please. NYM K591.

Strong-Willed Man Wanted—By attractive, creative lady; must be irreverent, aggressive, successful, witty, 30's, nice. NYM K590.

Just A Man - 30, 6'—Handsome, healthy, successful professional, seriously humorous, drawn to a feminine woman with beautiful eyes and a slender figure. Attracted, but must have more than just physical fusion and its repercussions. I believe that love can be sustained with a woman who has confronted her fears and is now herself, alone. Now is the time to say - It's Time. NYM H959.

Attractive, Warm, American Woman—Sensitive, fun-loving, plump, loves and is loved by attractive Hispanic/Euro men, seeks man, 35-55, who communicates openly and honestly to make a fun life fuller. What's missing? Loving, caring, and sharing. NYM H958.

Personable, Handsome, Sincere—Male, 6', sense of humor, seeks attractive Catholic lady, 24-30, sincere, caring, classy, witty. Note/photo/phone. NYM H960.

Are You A Man Of Integrity?—Humor, compassion, romance. Are you 55 plus? Do you see life as an adventure to be lived and shared? Do you like theatre, elegant dining, casual fun, bridge? If you write this extremely attractive, 50 plus widow we'll begin our adventure. Letter/phone/photo. NYM G877.

If You're Looking—For someone perfect I'm not the guy. However, if you can handle problems as well as good times definitely right. I'm a writer, attractive, 38, 5'6", blond hair, hazel eyes. I offer warmth, consideration, understanding and love. Looking for a bright, petite woman ready to share life. Note/phone/photo please. NYM H970.

Major Major—Where are you? 24, petite, high energy woman would like to meet a sexy fun-loving man, 27-40. Note/photo. NYM H971.

Buying Into Heaven—Will you share wonders of mid-life (60's) with very lovely, lively, attractive woman? Or share dinner, Male/Female. NYM H982.

Beautiful Sexy Brunette—30, 5'6", intelligent, cultured, affectionate, seeks successful, kind, attractive man, 30-40, to share love and life. Please send photo/phone. NYM G910.

Worth The Drive To CT—Attractive, successful, well-educated, widow, 32, Jewish, one child, sharp sense of humor, romance, fun. Seeks similar in male, 30-42, non-smoker to share Dom Perignon and forever with. Photo. NYM H985.

Attractive, Fun-loving Physician—31, 5'11", 160 lbs, looking to meet a good-natured, intelligent, attractive, non-smoking, Jewish female between 23-28, for a meaningful relationship. NYM K573.

Divorced Male, 38—Enjoys Mets, rock, quiet evenings, looking for female, 24-33, who relates to NY Magazine as well as The Daily News for a mutually respected relationship. NYM K574.

Known And Respected For Work—In politics and the arts, highly-paid yet an adventurer, this widower wants life companion and kids. Seeks model (or could have been) with Ivy degree (or could have had), idealistic career, dedication to principles yet good humor. If you support the contras or haven't heard of them, don't write. I'm 5' 11", trim. You are 25-35 (no cheating), stunning, brainy, curvy but slim. Interests in music, sports, theater, dance helps. Photo, please - unless you're so famous I don't need one. NYM H936.

Sensual, Bright, Warm—Attractive, Jewish woman, 38, professional, seeks a sensitive man, preferably Jewish, 35-45, who is politically liberal and seeking a mutually supportive, caring and possibly long-term relationship. NYM K575.

Herpes Is Not Leprosy—Very good-looking Jewish man, 31, successful and fit seeks special woman with beauty, brains and passion. Photo is a must. NYM H937

Manhattan Psychoanalyst—Attractive, slender, warm, 42, seeks successful, workaholic male, to share precious leisure, romance, more. NYM K576.

Abbie's Irish Rose—Writer/photographer, dynamic redhead, shapely, 5'4", 40, seeks relationship with trim, single gentleman, humorous, sentimental, honest, who values the company of friends, the arts, exercise, sailing, flying, time to exchange ideas. Note in your hand/photo, please. POB 2540, Westport, CT. 06880.

Male, 30's, Professional—Seeks female into talk, yoga, massage, etc. NYM H938.

Geographically Undesirable Male—45, slightly north of Westchester - but has Ferrari and will travel. Not feloniously ugly, comfortable in jeans but can be dressed up and taken anywhere. Seeking interesting woman, 25-40, with a touch of class. Photo appreciated, will exchange. NYM H939.

Dentist—Entrepreneur, 29. Good-looking, busy guy—but never too busy to appreciate a good woman. Seeking Jewish female, 22-28. Photo/phone/note. NYM K578.

Unabashed Nice Guy—I'm 36, 5'11", fit, with an optimistic outlook, ready smile and a wide range of city/country interests to share. Investment professional; former preschool teacher. You're bright, trim, like cats and ready for the real thing. Sense of humor/playfulness, a must. Please write. NYM K614.

27, Career-Mom—Brunette, athletic, pretty and romantic. Seeks 30 or older, adventurous, caring male. NYM H984.

Smiling Eyes—Pretty, Jewish lady exec, 32, seeks man to share sunbathing and Scrabble. NYM K615.

Attractive Female Filmmaker—41, seeks educated, witty, affluent, traditional man (under 50, non-smoking), who is powerful and involved in his work, but scruffy and tender in his heart. New England replies welcome too. NYM H940.

North Shore LI Man—With some Manhattan business routine. Seeks one special, pretty woman, 32-42, non-smoker, slim, athletic, educated. I am tall, fairly good-looking, educated, affluent, with abundance of time for travel and other pleasures. Photo/bio and phone a must. NYM G882.

Professional Male, 36—Who enjoys books, Hamptons, ethnic food and good company wants lovely, intelligent lady for affectionate relationship. Please send photo/bio/phone. NYM G883.

Passion, Music, Nature, Sports—The values for which I care/ And with a truly lovely woman, 38-48, happily would share/ A lady who when attached to one man, an art collector, writer, skier/ Would feel more satisfied, and freer/ Consideration, tenderness, adventure I can offer/ A Manhattan apartment, an art gallery, a Hamptons country house, a modest coffer/ A woman of similar values in courtship I would engage/ If a short bio and a recent picture she'd exchange/Some dollars for a photo, some minutes for a letter should be worthwhile to invest/ When of all of life's prizes we seek the best! NYM G884.

Are You Brilliant?—Mature, courteous, over 49, professional, look and feel great, smile a lot, like childish fun, have earned your children's love and respect, if yes indeed, we may have much more in common. This Wasp lady will be overjoyed to meet you. Photo/bio/phone(s), please. NYM K593.

Beauty, Brains And Talent—A lovely, slender (5'7"), elegant, cultured woman; for most of her 35 years a professional, classical musician, who is communicative, feminine and affectionate, seeks a marriage-minded man who is intelligent, successful, ethical and interested in the arts, especially music. NYM G886.

Warm, Attractive, Down-To-Earth—38-year-old, professional Jewish woman, looking for a special man, 33-48, who loves the arts and outdoors (biking, tennis, films, concerts), and shares my desire for a lasting relationship. NYM G887.

Obsession Fantastique—Exotic dreams can come true. Affluent man, 30's, seeks the woman who wants to leave boredom behind. Experience it. NYM G888.

Hey, Gorgeous!—Great-looking guy, 34, 6'2", very handsome, successful, sharp, terrific, modest. Seeks knock-out, drop-dead, breath-taking beauty with imposing intellect and artistic acumen for hours and hours of mutual bedazzlement. Write me a letter. NYM G889.

Attractive, Capable, Caring—Woman, 41, seeks man, 36-50, intellectual, established, considerate, non-smoker. I am divorced, Jewish, professional, commitment-minded, terrific. Note/photo. POB 476 Westwood NJ 07675.

Can't Describe Myself—I ski avidly and can laugh at work. Male, 27, Ivy, also likes beach, food, comedy clubs. Seeks active-minded female, 21-30, who thinks personal ads are ridiculous. NYM K607.

Jewish Young Lady 23—Single, Australian, beautiful, 5'7", slender, very dark hair and eyes, college grad, intelligent, sense of humor, kind, sensitive, caring, unspoiled, magnetic, warm personality, charm and charisma, loves aerobics, music, singing, film, theater, creative people. Would like to meet quality Jewish gentleman, 24-30, for lasting relationship. Photo/phone, appreciated. NYM K579.

Concerts In The Park—Diving in the Caymans, Colorado skiing - these are the finer things in life. This very pretty, accomplished exec, 31, is seeking her male counterpart to share it all. Photo, a plus. NYM H941.

Well-Traveled Journalist—Who likes skiing, the outdoors and culture, seeks attractive, trim, 30ish, non-smoking, Conservadox Jewess with true inner beauty. Phone. Photo? NYM G861.

Eye-Catching!—Extremely attractive, big blue eyes, natural blond, shapely, 38, multifaceted, down-to-earth, very feminine, sensitive, easygoing, romantic, seeks good-looking, gentleman counterpart, 40-50, for love and marriage. Suburbs preferred. Photo. NYM K580.

Handsome European—Slim, 30, seeks nice, modern woman. NYM G862.

Easy To Like—26-year-old, good-looking, intelligent Jewish woman, advertising executive, thinking ahead to an interesting summer with an attractive, intelligent, professional man with a good sense of humor. Photo NYM G863.

Tall, Slim, Good-Looking—Successful LI gentleman (youthful 60) who loves nature, cozy country weekends, adventure and travel, seeks a fine, bright, beautiful, thin, dark-haired, gentle lady (Jewish, 39-49), who is financially-secure and able to return my caring and thoughtfulness, Come and be my soulmate/partner for sharing all that two can in a lifetime. No smoking, drugs or children at home. Photo/phone/note. NYM G870.

North NJ Successful Entrepreneur—Well-educated, street-smart, 5'10", lean, non-smoker, mid 50's, seeking NJ lady, mid 30's to early 40's, minimum 5' 4", slim, attractive. Photo, please. NYM H942.

Attractive Brunette—Great smile, PhD. A taste for adventure, a love of the sea, a life filled with tennis, film, opera, finance and two teenage daughters - and Israeli dance. Seeks 40ish mensch with passion and wit, accomplished, sincere and physically fit. Emotional, confident, honest and smart, for laughter and love 'til death do us part. Photo/note. NYM H943.

Woman With Sense Of Humor—Seeks man who can share the joke. Attractive, empathetic, early 40's, Jewish, successful, varied interests, selective enthusiasms. Seek professional male counterpart, 40's-50's, with serious long-term potential. Telephone/bio, please. NYM G903.

Are You F.E.S.T.Y.?—(Fresh, exciting, sweet, tight, young). Jewish male, attorney, 35, 5'10", would love to meet you. Photo, appreciated. NYM K586.

Sincere Wasp Woman—41, European background, energetic, good-looking, spiritual, seeks successful, Wasp man, 40 plus, for love, marriage. NYM K617.

STRICTLY PERSONALS

Beautiful, Slim Shrink—Adventurous, classy, warm, divorced mom, seeks genle, successful, dynamic man of subtance. 35-50, non-smoker, NJ/NY. NYM G896.

Motown, Maine, Mozart—Down-to-earth, pretty, adventurous, Jewish woman, 30, movie-lover, looking for attracive, warm, easygoing man, 26-38. NYM G897.

Sultry Ex-Siren—Former Broadway baby, eeks single gent, 55 plus. NYM K600.

Cute, Petite Blond—34, athletic with a sharp mind, a great sense of humor and old-fashioned values, seeks sensitive, bright, attractive, down-to-earth guy who oves to laugh. NYM K601.

Stop Here—The lady isn't looking for the best; only the best! Elegant, successful and attractive gentleman required for educated, sophisticated, petite Jewish woman, 51, with exceptional beauty. Photo/bio, please. NYM K602.

Entrepreneur - Omar Sharif Double—42, 5'11", 165 lbs, romantic, sensitive, sense of humor, joie de vivre, desires sophisticated, successful lady of exceptional intelligence and rare beauty to share life's pleasures. Bio/photo. NYM H967.

One Of A Kind—Warm, good-looking, financially secure, professional male, 45, seeks pretty, slim, emotionally aware, non-smoker, 29-39, for good moments and supportive relationship. Photo/phone. NYM H972.

Beautiful, Tall, Raven-Haired—Mid 40's, intelligent, shapely, has class, seeks businessman enjoying career and success. Serious-minded. Note/phone. NYM K604.

Ex-Stewardess—Pretty, intelligent blond, 28, 5'3", divorced, one child, seeks attractive, sincere, professional man, 25-40, for friend, marriage, family. Photo/note. NYM K605.

Attractive Central NJ Woman—Slim white professional, 51, seeks quality man. Let's talk. POB 4152 Warren, NJ 07060.

Hear A Different Drum—*Zen meditator,* hot dancer, funny storyteller, businessman, artist's soul, stylish, fit, 39, 5'9". Seeks beautiful, sassy, introspective adventuress, 25-35. We're Manhattanites, no kids yet but might. Photo. NYM K606

Classy Westchester Lady—Successful, attractive exec, wants to share her after-five life with attractive, intelligent, caring, financially-secure man, 55-65, who enjoys togetherness - be it tennis, travel, the arts, dining or watching the sunsets. Photo/phone, appreciated. NYM K584.

PICTURE YOURSELF IN STRICTLY PERSONALS

Show your best face to NEW YORK's most sophisticated audience.
NEW YORK Magazine is now accepting a color photograph to accompany your advertisement in Strictly Personals.

Cost: $500.00 for a color photograph and 12 lines of copy.
Additional copy is available for $25 per line (36 characters/line).
Deadline: Three weeks in advance of on-sale date.
Information: Karen O'Neil, Classified Ad Manager, 212-880-0736.
Pictures must be in color and of good quality and must be verified.
We'll take your picture at cost.

What Does A Woman Want?—Freud never knew, but the woman who advertises in *Strictly Personals* does. A brief description of your interests and personality, plus a color photo, will capture the eye of New York's most eligible bachelors.

Man Seeks Woman—And there's not a better place to find her than in *Strictly Personals*. Every week 10,000 letters come in from NEW YORK's readers. Looking good and looking for a partner? Place your photo and ad right here!

NJ Exec, 31, 6', Trim, Fun—Exciting, definitely handsome and successful. Seeks younger, lovable, romantic female for happy life. NYM H976.

Petite Jersey Professional—36, seeks marriage-minded Jewish man to share strawberries, champagne, and mutual interests. Note/phone. NYM G899.

A Special Guy—Business exec, affluent, fortyish looking, tall, slim, attractive, Jewish. Enjoys dining, dancing, tennis, arts, seeking that special lady, 35-43, to share life's pleasures/adventures. Photo, important. NYM G900.

Seek Trim, Engaging Female, 30-45—Fit, cute, unique male, 27, PhD. NYM K612.

Intelligent, Athletic Woman—30's, seeks highly-educated, professional man, 35-45. I'm a *native* New Yorker, *Irish Catholic* background, very attractive, quite individualistic, somewhat idealistic. You don't have to be any of these but you must be warm, caring, considerate, down-to-earth and really interested in a lifelong relationship. Engineering or science field, a plus. I'd appreciate a sincere letter, no photo needed. NYM G901.

Jewish, MD, 32, 5'9", 200—Seeks a quality *woman. Photo/phone.* NYM H977.

Slim, Sexy, Sophisticate—Seeks sincere, successful man, 45-55. NYM H945.

NJ Widower, 42—Jewish professional with good sense of humor, seeks special lady. Phone/note. NYM H962.

Warm, Bright, Handsome—And cultured Manhattan physician, 50, with good sense of humor, seeks very attractive, trim woman under 38 for serious relationship. Photo, please. NYM G906.

Young Successful Doctor—37, seeks attractive female between ages 30-45, preferably white with a wild streak in her. I love to party, travel, spend money and would love to eventually settle down. Note and photo a must. NYM G907.

Hot Property—Seeks long term lease with right tenant. Prefer educated Jewish male, 37-45. Assets should include sense of humor, interests in music, arts, sports. Bio/photo/phone. NYM H988.

CT Is Summer Fun—Let a petite Grace Kelly type, not too demure to desire romance, fit, 40, show you - a non-smoking gentleman with good taste, humor, and means - how to enjoy it all. Photo, assures response. NYM H981.

Nice-Looking, 27-Year-Old—Successful *Jewish male, looking for Jewish female,* 23-29, who likes to laugh and be treated well, with possible relationship down the road. Photo/phone. NYM K596.

Refined European Lady—With beauty and style, 39, seeks well-to-do gentleman, 35-55. Wasp or north European preferred. Photo/bio. NYM H964.

Italo-Irish, Catholic Male—Witty, 30, handsome professional, seeks beautiful, bright, witty Catholic lady, 22-28. Photo/phone/bio. NYM G894.

Psychologist, Who's Who—Retired, would like to please an attractive, hi-IQ, fun, soft, upper-class lady. NYM K597.

Sophisticated 60-ish Lady—Seeks special urban/suburban gentleman to share Fourth of July fireworks, etc. NMY K598.

Hello Tall Women—Of the Jersey Shore! (And Northern NJ). You wouldn't consider a personal ad? You're single, white, slender, sensitive, 24-34, and at least six feet tall (or taller!!). You love fashion, travel, creativity and intelligent, fun-loving men. If fact, you'd love to meet a single, professional white male, 32, 6'2", handsome, good-natured, who finds women like you attractive, but obviously rare and difficult to meet. Where's your sense of adventure? Send photo, phone (?), suggestion how to meet. NYM G892.

Sensitive, Caring, Appealing—30-year-old, social worker, seeks secure, intelligent male, 30-40, with sense of humor, for sharing experiences. NYM K595.

See You In September—But don't wait until then. Sensitive, successful man seeks summer fun and relationship for all seasons. I am 5'9", 170, blue eyes, brown hair, 35, athletic, non-smoker. You are slim, pretty and playful. No reply without photo. NYM H963.

Rescue Me!—From the provincial atmosphere of Queens. A bright, articulate, athletic, adventurous woman, 24, 5'5", 125 lbs, who enjoys theater, outdoors, movies, sports, dining out. Looking for single white man, 24-30, with similar qualities and interests. NYM G891.

Let's Get Technical—This one Catholic, professional, Manhattan male, 36, tall, good-looking, slim and intelligent, would love to get down to "basics" and engineer this personal to entice an affectionate, creative, outgoing, slim, and sensual female, late 20's-early 30's, loves life's laughter and is seeking a serious relationship. Love of music - especially classical, non-smokers, a plus. NYM K599.

Superlative Male—Seeks female counterpart: 25 plus, Manhattanite, Jewish. Convincing letter/phone. NYM H965.

Opera/Art-Lover—MBA, 31, shapely, blue-eyed blond, loves travel, books, crosswords, cuddling. Desires happy, affectionate man, 25-45, who is ready to commit. Photo, optional. NYM K582.

ANNOUNCEMENTS

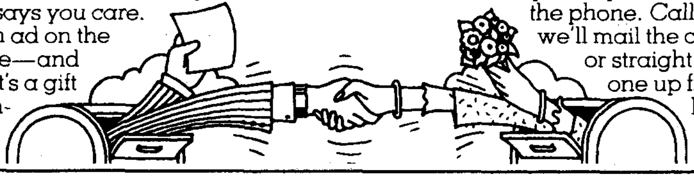
Donnez-Moi Un Break—Happy 30th birthday, you brat. See you around! Bye.

Dear Impossible "Leo"—Don't fret. I've grown accustomed to your face! Quite!!

Who needs a Strictly Personals Gift Certificate?

Every Single Friend.

Every week, more than 8,000 letters are received by the people who advertise in Strictly Personals—and now you can give your friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate—and we're here to help. It's a gift appropriate for birthdays, special occasions, and holidays.



Strictly Personals Gift Certificates are available from $65 (that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-0732 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine, 755 Second Avenue, New York, NY 10017.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 565

BY MARY ANN MADDEN

FASHION PRESS TO COVER VISIT OF PRINCESS DI

SPELLING-BEE WINNER SAYS COMPUTER HELPED

GOODEN'S FATHER WILL ATTEND GAME

Above, loss leaders: headlines of little consequence. Competitors are invited to devise one example of same.

Results of Competition 562, in which you were asked for four lines to rhyme AABB or ABAB containing, anywhere, "Said a small voice within me, 'Not *the* Robert Stack.' "

Report: Not so many as expected played upon the drama of Mr. Stack's appearance in "La Cage." Almost universally, however, he was remembered for gangbusting on television. Favored rhymes: Ness, confess. Stack, back. Rhyming in general: We decried the use of clumsy words to permit adroit scansion, as in "My thoughts I did write." Some tin ears with good idears needed a tune-up here and then. Yet given the quatrain, a narrow avenue of escape, you did splendidly. Now you can come out with your hands up. And no talking in line.

First Prizes of two-year subscriptions to "New York" to:

To my child, yet unborn, I was moved to confess,
"Your father, my treasure, was Eliot Ness."
What followed thereafter sure took me aback:
Said a small voice within me, "Not *the* Robert Stack."

Richard F. Gibbons, N.Y.C.

Said a small voice within me, "Not *the* Robert Stack.
The G-man? The he-man? The hero? Hey, Mac,
Don't try to convince me that Eliot Ness
Would act in high heels and a red frilly dress."

J. M. Glick, Kinnelon, N.J.
Also prize to: Ira Levin, N.Y.C.

"Said a small voice within me, 'Not *the* Robert Stack.' "
A cute little contest; I might take a crack...
But to write rhymes for *that?* From a pen that once *sang?*
Said a small voice within me, "Not *the* Tony Lang."

Tony Lang, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

A market in Delhi: While walking too fast
I jostled a beggar. Knocked flat on his back,
He exclaimed, "But I'm from the *Untouchables* caste!"
Said a small voice within me, "Not *the* Robert Stack."

Ray Giordano, Morristown, N.J.

Ann sorted her androids by sexual knack;
In her brothel she gave me my pick.
Said a small voice within me, "Not *the* Robert stack,
Could I choose instead, please, from the Rick?"

Kathryn Lance, N.Y.C.

And Honorable Mention to:

As I stared at those teeth deeply covered with plaque,
Said a small voice within me, "Not *the* Robert Stack."
But the proof was right there in my 8 by 10 gloss:
My stage and screen idol's forgotten to floss.

Margaret Gulick, Sloatsburg, N.Y.
sp. ment.: Jodi A. Danzig, the Bronx

Said a small voice within me, "Not *the* Robert Stack."
Then I silently bit on my tongue
At the thought of my near-fatal foot/mouth attack
Encountering *the* Robert Young.

John Blumenthal, Rye, N.Y.

Ad hoc and awash in a sloop on the sea,
And no one agreed on the tack to sail back.
"Change the course! Lower sails! Steer to port! Jibe to lee!"
Said a small voice within me, "Not *the* Robert's tack."

Ellen Burr, Truro, Mass.

There's a tight-lipped and curly-topped man on the screen.
Said I, "Somewhere and sometime that fellow I've seen."
Through the mists of antiquity mem'ry came back.
Said a small voice within me, ...

Nancy F. Carter, Vance, S.C.
sp. ment.: O. M. Neshamkin, M.D., N.Y.C.

As I was out walking the streets of Laredo
I spied an old cowpoke a-dressed all in black.
His six-gun was laced with linguini Alfredo
Said a small voice, ...

Chessa Daniels, Rensselaer, N.Y.

No pig should go skydiving during monsoon.
Said a small voice within me, ...
I won with the first, tho' 'twere many a moon,
And as far as the latter, I'll wait and sit back

Miles Klein, E. Brunswick, N.J.
sp. mention: Msgr. A. V. McLees, St. Albans, N.Y.

"My husbands, all actors, dear, started with Fess.
Then Tab and then Gary, Lorne, Chevy, and Dack.
The seventh one used to play Eliot Ness."
Said a small voice within me, ...

Tom Morrow, N.Y.C.

Said the Stage Deli waiter, "There's cold cuts—a pack."
Said a small voice within me, "Not *the* 'Robert Stack.' "
(To grab me a husband, my figure is all.)
"Bring me consommé, chicken with *the* 'Lucille Ball.' "

Murray Bergson, Centerport, N.Y.
sp. ment.: Christopher Bensch, Utica, N.Y.

Said a small voice within me, ...
As a bouncer commanded the crowd to stand back,
The D.J. removing a record by Wham!
Replaced it at once with "I Am What I Am."

Janet Siefert, N.Y.C.
sp. mention: John French, N.Y.C.; William L. Bennett, Muskegon, Mich.; Steven J. Perlman, Los Angeles, Calif.

I was up on my toes and then down on my back,
I was dizzy, confused, and obsessed.
Said a small voice within me, ...
I can't make much sense of the rest.

Gene Schinto, Greenwich, Conn.

Said a small voice within me, ...
When I read this, Ms. M., I was taken aback.
No offense, but did Comp. Number 562
Yield, in number of postcards, amazingly few?

Peter Filichia, N.Y.C.
sp. ment.: Mark Wolfson, Spring Valley, N.Y.

De Niro and Wagner and Mitchum and Frost
With Ludlum and Burns were all tossed
In a pile that might reach to the ceiling and back.
Said a small voice within me, "Not *the* Robert stack."

Alan Rubin, Delaplane, Va.
sp. ment.: Cookie Gray, Closter, N.J.

The abbey was near, but I toiled on the plain.
I ached, but in winter, we monks would need grain.
While I longed to desist piling sheaves on

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the rack,
Said a small voice within me, "Not thee, Robert. Stack!"
Robert Chamblee, N.Y.C.

Said a small voice within me, . . .
I waved to his chauffeur; the chauffeur waved back.
As I smiled I neglected to step on the brake,
So the Ventura stack-up was all my mistake.
J. Bickart, N.Y.C.

Said a small voice within me, . . .
On the corner of 14th and Third
Arresting a guy dealing cocaine and crack.
"Of course it's not, don't be a nerd."
Dolly Hecht, N.Y.C.
sp. mention: Murray L. Nolte, Shawnee Mission, Kans.

"Hi, Jane, it's me, Bobby!" "It's who?" I shot back.
Said a small voice within me, . . .
"Aw, come now, you know, I grew up on your block."
And indeed I remembered: "Goodbye, Robert Schlock."
Joan Smith, Madison, Conn.

Said a loud voice beside me, "Don't touch me, please stop."
Said an angry voice near me, "Big deal, think you'll crack?"
Said another voice, "Wait. An untouchable cop."
Said a small voice within me, . . .
Judith Klein, E. Brunswick, N.J.

The man with the face so familiar began
To beat up a stranger. His cane was rattan.
As he gave the old woman a helluva whack,
Said a small voice within me, . . .
Mimi Goldstein, Syosset, N.Y.

"Your assignment now, students," she said with a smile
And a point to the books on her desk in a pile,
"The complete works of Browning." My vision grew black.
Said a small voice within me, "Not the Robert stack."
Bryan Husted, Utica, N.Y.
sp. mention: David A. MacMackin, N.Y.C.; Albert Komishane, Elizabeth, N.J.; Tony Quiles, the Bronx

Said a small voice within me, . . .
" 'Twas a night I should like to call back.
The candlelight mellow: I made a mistake.
With my ex. The philanderer. Jake."
Doris B. Suttin, N. Miami Beach, Fla.

Said a small voice within me, "Not *the* Robert Stack."
And another replied, "Then who else, Eddie Zack?"
I wish they'd be quiet, these voices of mine,
Or help me come up with a winning last line.
Edmund Conti, Summit, N.J.
sp. ment.: Nancy Stark, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 565, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by June 20. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the August 25 issue. Out-of-town postmarks are given three days' grace. ■

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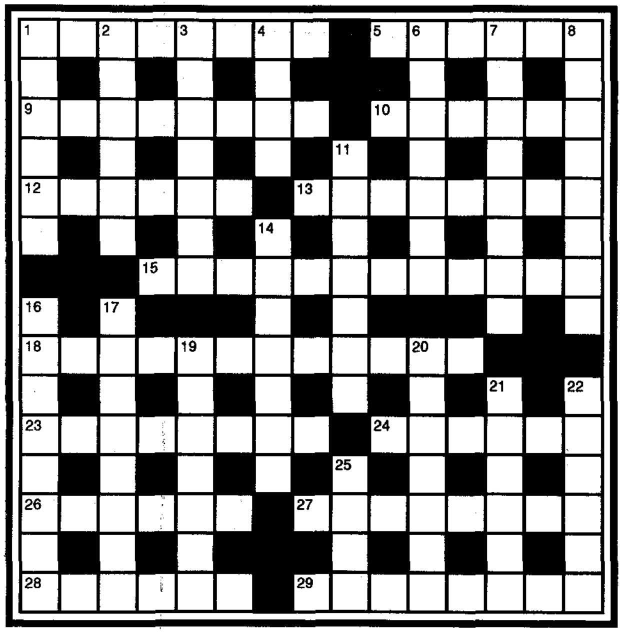
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Start fishing for something that makes a clicking sound. (8)
5 Sauce sat fermenting in small open container. (6)
9 Found the cure—but it was too late to help the engineer. (8)
10 Rambling, extravagant speech delivered by Her Majesty. (6)
12 It explains how more than one person goes out or in. (6)
13 Manage without make up. (8)
15 Somehow, I can't use this with much interest. (12)
18 Metal worker making part of the orchestra break down. (12)
23 Assistance spurned prior to territorial group making violent attack. (8)
24 Take things for granted, like birds flying backwards. (6)
26 Revolutionary diet—half a worm—for literary man. (6)
27 Young foreign medico one left inside. (8)
28 Perhaps it's a retrograde measure, for drink. (6)
29 Carry on, with support. (8)



DOWN

1 A hint about a renegade church official. (6)
2 Time of year when the adder can be seen. (6)
3 Stand by the fire also at the club. (7)
4 Jug animal and roast initially. (4)
6 Roman general sounds likely to have held on with determinaton. (7)
7 Agents at work to become unproductive. (8)
8 A game of cards needed by the waiters. (8)
11 Opposition vote is posted following day. (7)
14 Instrument with which we bring the cycle of time to nothing. (7)
16 Following instructions, be on diet that's nasty. (8)
17 Ram a vessel heading for the islands. (8)
19 Somewhat less than a baron of beef. (7)
20 Point behind the ship towards the sunrise. (7)
21 Expected girl to turn up with chaperon. (6)
22 Magician's bird. (6)
25 Old ruler one can replace. (4)

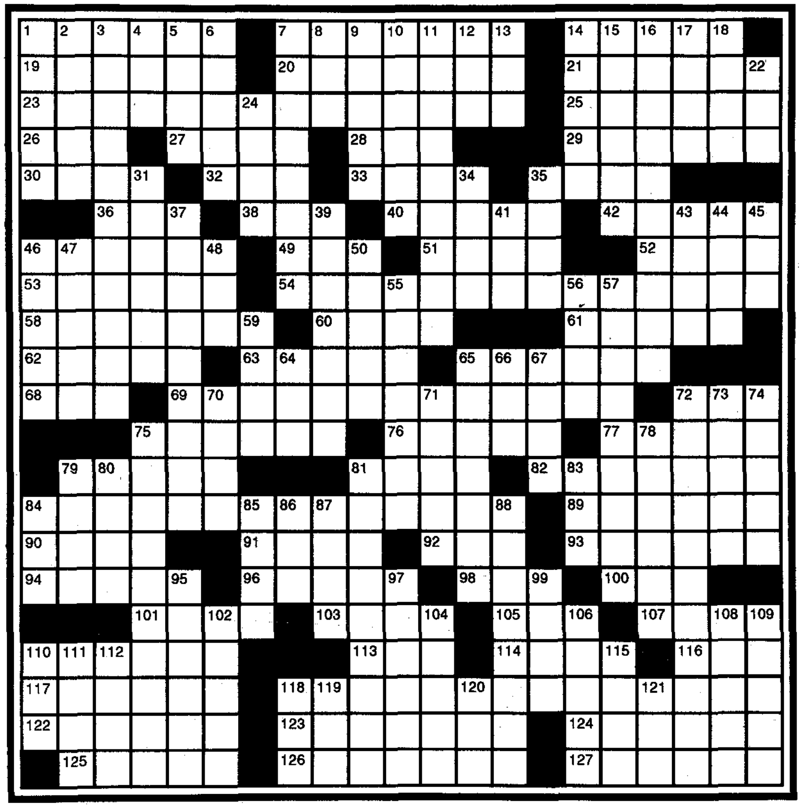
'DAD WANTED A BOY': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

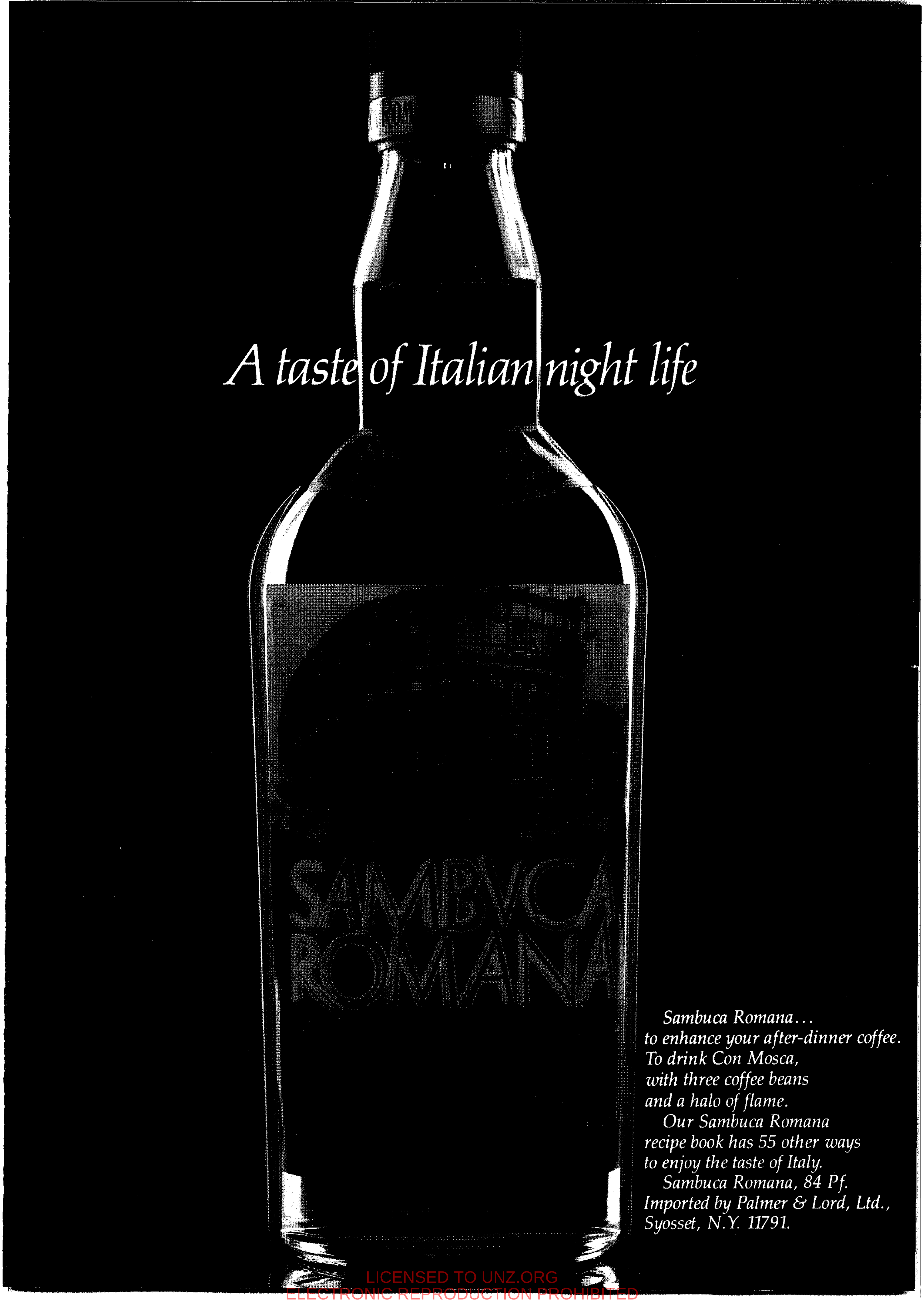
1 Not plentiful
7 En —— (incidentally)
14 Safecrackers
19 Refer indirectly
20 With suspicion
21 Insert shoestrings
23 Ray's girl
25 Stone markers
26 —— -en-Provence
27 Pivot around
28 Nigerian city
29 Heavily adorned
30 Tizzy
32 Delhi weight unit
33 Scrabble piece
35 Author Wister
36 "The 400": abbr.
38 Hosp. staffers
40 Word with plexus
42 Glow of fame
46 Instill confidence
49 Sounds of pleasure
51 Jack and Jill's tote
52 "I —— Song Go Out of My Heart"
53 Musical speeds
54 Grace Coolidge's successor
58 Adriatic port
60 Branco and Grande
61 Salts or Downs
62 Comedian Johnson, et al.
63 Kin of bingo
65 Evening party
68 Cheerleader's cry
69 Bride of 1937
72 Gangland gun
75 —— - camp (adjutant)
76 Hibernian
77 Baseballer Garvey
79 Two-faced
81 Yule paste-on
82 Propanes' relatives
84 Tony's girl
89 Part of RLS
90 Nuclear particle
91 Austrian's 1914 foe
92 Ending for par or pat
93 Inconsistent
94 Glacial pinnacle
96 Brooklyn Institute
98 Kind of reaction
100 —— Lanka
101 Potter's need
103 Graph paper
105 Obsolete ostrich
107 Antitoxins
110 Mr. Fairchild's girl
113 Wolfed down
114 Lettuce variety
116 Pol from Pinsk
117 Too routinized
118 TV's Olivia Walton
122 Cheapen
123 Deeply felt
124 Steal
125 Plied the needle
126 Renters
127 Didn't leave

DOWN

1 Goya belles
2 Remove from jurisdiction
3 Mrs. Craig Stevens
4 Runyon fellow
5 Old English letters
6 Virginia dances
7 Like a dad
8 Lenten Wednesday
9 Form of trapshooting
10 Famed New York eatery
11 Deer's playmates
12 Sgt., e.g.
13 Knockout count
14 "The seed ——, another reaps": Shelley
15 Main dish
16 Star of the eighties
17 Festive occasion
18 Shoo!
22 Wide shoe size
24 Mischa of films
31 Baldpate's cover-up
34 Dashing style
35 Parisian airfield
37 Transversely
39 Half-pint's nickname
41 Vacuum's lack
43 Leftward: prefix
44 "Up and ——!"
45 Smoker's hazard
46 Petal extract
47 Capistrano's founder
48 N'—— - ce pas?
50 Clubs, spades, etc.
55 Indianian
56 Leander's love
57 Non-union workplaces
59 Femmes' magazine
64 Timeworn
65 Agrin
66 Harvest goddess
67 "—— the Only Man in the World?" (1962 song)
70 Georgia city
71 Hot under the collar
72 Star of the forties
73 Ward off
74 Snappish
75 Star of the seventies
78 Small drums
79 Kismet
80 Cupid
81 Deducts
83 White House monograms, once
84 German yeses
85 Catch a glimpse
86 Eterne
87 Rugged cliff
88 Loses footing
95 Contract section
97 Church dues
99 Drudgery
102 Prepaid the pot
104 Patriot Silas
106 Helps along
108 Hollywood's Superman
109 Supplemented
110 Before riff or wife
111 Change for a five
112 "Hurlyburly" byline
115 Thai coin
118 Wire measure
119 Chopin's "Concerto —— Minor"
120 Dir.
121 Estuary



Solutions to last week's puzzles appear on page 11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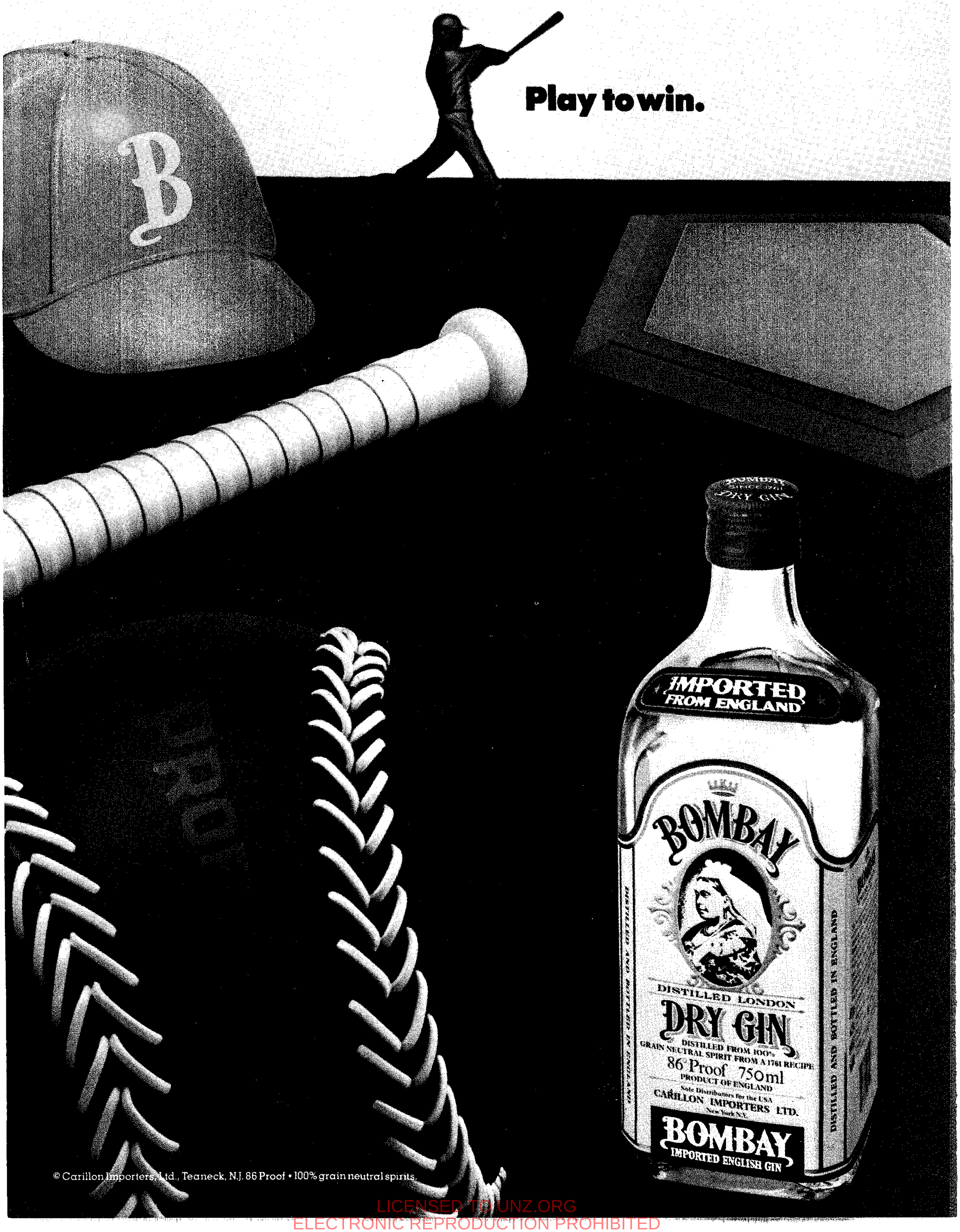

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